58 g 26
Catalogues
Div 2

CATALOGUE

OF THE

CAPITAL AND EXTENSIVE COLLECTION

OF

Prints, and Books of Prints,

OF

CHARLES ROGERS, Esq. F. R. S. S. A.

DECEASED:

COLLECTED WITH PARTICULAR ATTENTION AND TASTE, DURING MORE THAN FIFTY YEARS, BOTH AT HOME AND ABROAD;

AND

COMPRISING, BESIDES A COMPLETE SERIES OF THE ART, FROM ITS COMMENCEMENT, IN THE FIFTEENTH CENTURY, DOWN TO THE PRESENT TIME,

CONSIDERABLE WORKS OF THE FOLLOWING AND OTHER EMINENT MASTERS:

(THE WHOLE IN FINE PRESERVATION.)

ISRAHEL VAN MECK	MARC ANTONIO	RUBENS
MARTIN SCHOEN	HOLLAR	VANDYCK
ALBERT DURER	REMBRANDT	N. POUSSIN, &c. &c.

A CAPITAL SET OF PIRANESI'S WORKS:

AND

THE MAGNIFICENT WORK OF IMITATIONS,

Edited by Mr. Rogers;

WITH ALL THE COPPER-PLATES, WOODEN BLOCKS, AND REMAINING COPIES:

WHICH WILL BE SOLD BY AUCTION,

UNDER THE DIRECTION OF

Mr. THOMAS PHILIPE,

At his Rooms, in

WARWICK STREET, GOLDEN SQUARE,

ADJOINING THE CHAPEL,

On MONDAY, the 18th of MARCH, 1799, and Twenty following Days, *Sundays* and *Good Friday* excepted,

At Twelve o'Clock.

TO BE VIEWED FOUR DAYS PRECEDING THE SALE.

☞ CATALOGUES (which are descriptive) to be had at the ROOMS, and at No. 22, GOLDEN SQUARE, Price 3s. 6d.

LONDON:—PRINTED BY G. HAYDEN, RUSSELL COURT, COVENT GARDEN.

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ariſe between two or more Bidders, the Lot ſo diſputed ſhall be immediately put up again, and re-ſold.

II. No Perſon to advance leſs than 1s.—above Five Pounds, 2s. 6d.—and ſo in proportion.

III. The Purchaſers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchaſe-money; in Default of which, the Lot or Lots ſo purchaſed to be immediately put up again, and re-ſold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the Concluſion of the Sale; and the Remainder of the Purchaſe-money to be abſolutely paid on or before Delivery.

V. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; and all Lots uncleared within the Time aforeſaid, ſhall be re-ſold by public or private Sale, and the Deficiency (if any) attending ſuch Re-ſale ſhall be made good by the Defaulters at this Sale.

PREFACE.

MR. CHARLES ROGERS was born in London in 1711 and received the first rudiments of his education at a *private school*, where, he has been heard to declare, he acquired no useful learning, nor made any proficiency whatever.—Nor was it till he had quitted all assistance from instructors, that he began to aspire to literature.

He then exerted that innate industry and application which constitutes a striking part of his character; and with no aid but his own abilities he surmounted all the difficulties which opposed his acquaintance with learning and science.—At twenty years of age he was placed as a clerk in the Custom-house, and by the usual gradations he rose in 1747 to the head of his department, *viz.* CLERK OF THE CERTIFICATES, an office which he filled with diligence, attention, and integrity, almost to the end of his life.—From the time of his admission into the Custom-house, he employed his leisure hours in cultivating his mind, in improving his taste which was naturally excellent, and in forming the valuable collections of prints and drawings which he has left behind him. In the course of his pursuits he became acquainted with several persons of similar taste, and among others with MR. POND, the celebrated connoisseur, to whom he more particularly attached

attached himſelf; and by whom he was introduced to the Society of Antiquaries in 1752. Of this ſociety he became a very uſeful member; being ſeveral times choſen of the council.—And in 1757 he was elected a fellow of the Royal Society.

After Mr. Rogers had made ſome progreſs in his collections, he conceived the idea of communicating to the public *ſpecimens of the manners of drawing of the great maſters*, a work which required great induſtry and perſeverance, and was attended with conſiderable expence.—*Quatenus nobis denegatur diu vivere, relinquamus aliquid quo nos vixiſſe teſtemur*, was his favourite maxim, and a laudable one ſurely it is.—The execution of this undertaking may be conſidered as the principal object of his life.—It filled up his vacant time, and he had the happineſs to ſee it completed.

It contains 112 *prints, with lives of the artiſts, and characters of their works, and forms two volumes, imperial folio,* under the title of

A COLLECTION OF PRINTS IN IMITATION OF DRAWINGS, TO WHICH ARE ANNEXED THE LIVES OF THE AUTHORS, WITH EXPLANATORY AND CRITICAL NOTES, BY C. ROGERS, ESQ. F. R. S. AND F. S. A. PRINTED BY J. NICHOLS IN 1778.

The plates were engraved by *Bartolozzi*, *Ryland*, *Baſire*, and other eminent artiſts from original drawings in the collections *of his Majeſty*; of the *Duke of Marlborough*; *Earls of Spencer*, *Cholmondeley* and *Bute*; *Lord Frederick Campbell*, *Sir Joſhua Reynolds*, and *his own*. The work may be conſidered as a performance which at once reflects honour on the country; as well as on the liberal ſpirit of the undertaker, who neither was, nor, is it ſuppoſed, ever expected to be, reimburſed the great expence

expence he had incurred in its execution. He had the gratification however to know that it met the approbation of the judicious, and was placed in the principal cabinets of Europe, as well as in the chief libraries.—He uſed to ſay, from *Cicero*,—
" *Hæc Studia Adoleſcentiam alunt, Senectutem oblectant, ſecundam*
" *rem ornant, adverſis perfugium ac Solatium præbent, delectant*
" *domi, non impediunt foris, pernoctant nobiſcum, peregrinantur,*
" *ruſticantur.*"

Beſides this great work, Mr. Rogers printed *an anonymous tranſlation of the* INFERNO OF DANTE *in* 1782, *in 4to.*—In the performance of which he chiefly attended to giving the ſenſe of the author with fidelity.—The character of a poet not ſeeming to have been an object of his ambition.

He alſo publiſhed in the ARCHAEOLOGIA, *vol.* III. p. 35, a paper *on the antiquity of horſe-ſhoes*, and in *vol.* VI. p. 107, *an account of certain maſks from the Moſquito ſhore*, and many other papers.

A curious letter of his to *Mr. Aſtle*, *on ſome ancient blocks uſed in printing*, may be ſeen in *Gent. Mag. vol.* LI. p. 169.—And *another paper*, which was read to the ſociety of Antiquaries, 18th February 1779, is preſerved in vol. LIV. p. 265.

Mr. Rogers never had his attention diſtracted, nor his ſtudies interrupted by the cares of domeſtic life, not having entered into the married ſtate—but unbent his mind in the ſociety of very near relations,—and, carefully avoiding all political or party ſtruggles,

" *A ſtranger to civil and religious rage,*
" *The good man walk'd innoxious thro' his age.*"

POPE.

In

In the boſom of retirement, when he had at length diſengaged himſelf from buſineſs, he wore out his days in the converſation of his friends, and in attentions to literary concerns. —A ſhort while before his death he manifeſted, by feebleneſs, the approach of diſſolution, which was unfortunately accelerated by an accident that befell him in the beginning of 1783, having been thrown down in Fleet-ſtreet by the careleſsneſs or brutality of a butcher's boy on horſeback.—And the loſs of ſeveral of his friends, at this juncture, ſo much affected his ſpirits, that the approaches of death became quite indifferent to him.—He at length, after a lingering illneſs reſigned to fate on the 2d of January 1784, in the 73d year of his age.

ADVERTISEMENT.

MR. T. PHILIPE begs leave to inform the Public of his intention to continue his preſent plan of conducting Sales of Pictures, Drawings, Prints, and other articles relating to the Fine Arts; hoping to merit the approbation, not only of his employers, but of the Public in general, by introducing better modes of arrangement and deſcription than have hitherto been practiſed, and thereby contributing to excite a more general taſte for collecting works of merit than is at preſent the faſhion, and which, it muſt be acknowledged, is too limited in a City of ſuch extent as London, the greateſt metropolis in the world, whoſe proſperity depends, in no ſmall degree, on the good taſte of the manufactures of the country, and their reputation at foreign markets.

DAYS OF SALE.

FIRST Day	— *Monday*	—	*March* 18
Second Day	— *Tueſday*	—	*March* 19
Third Day	— *Wedneſday*	—	*March* 20
Fourth Day	— *Thurſday*	—	*March* 21
Fifth Day	— *Saturday*	—	*March* 23
Sixth Day	— *Monday*	—	*March* 25
Seventh Day	— *Tueſday*	—	*March* 26
Eighth Day	— *Wedneſday*	—	*March* 27
Ninth Day	— *Thurſday*	—	*March* 28
Tenth Day	— *Friday*	—	*March* 29
Eleventh Day	— *Saturday*	—	*March* 30
Twelfth Day	— *Monday*	—	*April* 1
Thirteenth Day	— *Tueſday*	—	*April* 2
Fourteenth Day	— *Wedneſday*	—	*April* 3
Fifteenth Day	— *Thurſday*	—	*April* 4
Sixteenth Day	— *Friday*	—	*April* 5
Seventeenth Day	— *Saturday*	—	*April* 6
Eighteenth Day	— *Monday*	—	*April* 8
Nineteenth Day	— *Tueſday*	—	*April* 9
Twentieth Day	— *Wedneſday*	—	*April* 10
Twenty-firſt Day	— *Thurſday*	—	*April* 11

*** Gentlemen who cannot attend, may rely upon having their commiſſions executed with fidelity by their humble ſervant.

T. PHILIPE.

CATALOGUE, &c.

First Day's Sale.

VARIA.

1 THIRTY, various—Coypel's Don Quixote, &c.
2 Twenty-five, *various*
3 Fifty—Scriptures and Saint Subjects
4 Forty, ditto—by *Wagner*
5 Forty—Evangelists, Apostles, and Scriptures
6 Thirty-five, neat small Scriptures and Saint Subjects—by *Wagner*
7 Thirty, various—*ditto*
8 Twenty-one—by *Mitelli, Frezza, &c.*
9 Fifty-three, various Landscapes, by *Genoels Chatelain, &c.*
10 Twenty-one, ditto—by *Swanevelt, Manperché, Zeeman, &c.*
11 Twenty, various *Italian Etchings, &c.—some scarce*
12 Thirty, various, *Italian Masters*
13 Eighteen, various, *Italian*
14 Twenty-seven, various, *Italian Etchings, &c.*
15 Twenty-one, ditto—*some scarce*
16 Ten—Landscapes, Ruins, &c. near Naples, by *Morghen*

17 Six—by *Ryland*, &c. after *Kauffmann*
18 Twenty-five—Altars, Monuments, Triumphal Arches, &c. *by Italian Maſters*
19 Twenty—by *Old Italian Maſters*
20 Nine—Etchings by *Carpioni*, *Goupy*, *&c.*
21 *Four Views of the Chapel at Loretto—ſcarce*
22 Ten—Landſcapes, *Gaſpar*, *(on India paper)* and *Canaletti*
23 Twenty-ſix—Landſcapes—by *De Laer*, *Waterloo*, *van Uden*, *Rouſſeau*, *Fouquiere*, *&c.*
24 Thirteen—*various*, *French Prints*, *&c.*
25 Thirteen—*Julio Bonaſone*, *&c.* after *Michael Angelo*, *Raphael*, *&c.*
26 The Letter Preſs to Boydell's Collection, and Dreſden Gallery
27 Thirteen—various large Views, Proceſſions, &c.
28 Six—large Battles of Louis XIV. by *Vandermeulen*, *&c.*
29 Six—by Sherwin—The Fortune Teller, Portraits of *Sir Joſhua*, *and Woollet*, *&c.*
30 Seven—ditto
31 Eleven—large Views, by *Silveſtre*, *&c.*
32 Three—large Scriptural—by *Killian*, *&c. fine*

FRENCH SCHOOL,

Comprehending choice Specimens of the moſt eſteemed Maſters.

33 Fifteen—Flower-pieces, by *Baptiſt*
34 One—Toilette d'Eſther—*Beauvarlet—fine*
35 Three—by *Bouchardon*, *the ſubjects given by the late Earl of Chelmondeley*—and the Continence of Scipio, after *Le Moyne*, *four pieces*
36 Four—by *Bellange*, *very fine*
37 Eleven—*Etchings by Louis de Boullongne*, *rare*—and his Portrait, by *Lepicie*, *12 pieces*
38 Two—after *Blanchard—fine*

SEBASTIAN BOURDON.

39 Twenty—his Etchings—*ſome ſcarce*
40 Five—Two, Jacob burying Laban's images, by Earlom, and three Subjects of the Marriage of St. Catherine.
41 Four—various, Holy Families—by *Poilly, Natalis, Baudet and Vallet*
42 Four—ditto—by *Bourdon, van Schuppen,* and *Rouſſelet*
43 Three—Holy Family and two Madonas—*all by Vallet*
44 Two—Repoſos—by *Hainzelman, very fine*
45 Two—ditto—*ditto, &c.—one a proof*
46 Two—ditto—*Poilly and Natalis, proofs*
47 Two—ditto—Poilly and Vallet, *very fine*
48 One—Chriſt in the Garden—by *Vandrebanc, very fine*
49 Two—Dead Chriſt, by *Boulanger*—and *Peter and John healing the Lame Man,* by *Chambers, proof*
50 Seven—the Works of Mercy and Dedication, *etched by Bourdon, very fine ſet*
51 Four—Hiſtorical, &c. by *Bernard, &c.*

JACQUES COURTOIS, *called* BOURGUIGNON.

52 Eight, his ſmall Etchings of Battles, *very fine and rare.*
53 Four—the large ſet of ditto—*ditto*
54 Three—*the Sieges in Flanders—extremely rare*

C. LE BRUN.

55 Four—a Cieling—by *Gerard Audran, not paſted*
56 Two—ditto—in the Chapel of Sceau, &c. by *G. Audran, and Simmoneau, both paſted*
57 Two—ditto—The Cieling of the Great Stair-caſe at Verſailles, by *G. Audran, both paſted*
58 One, large—The Fall of the Angels—on *two ſheets, joined* —by *Loir—fine*
59 Two—The Murder of the Innocents, by *Loir—one a Drawing—outline*
60 Three—The Holy Family—Silence, &c. by *Edelinck and Poilly*

61 Four—Christ in the Desart, by *Mariette*—Virgin and Elizabeth—St. John in the Island of Patmos, and Virgin and Elizabeth, by *Poilly*

62 Two—the Crucifixion, by *B. Audran*, and Martyrdom of St. Stephen, by *G. Audran*

63 One—the Magdalen, by *Edelinck, fine*

64 Six—the very *small Battles* of Alexander—by *Leclerc, fine*

65 Eight—*ditto*—with the Battle and Triumph of Constantine, by *J. Audran and Tardieu, very fine*

66 Five—*ditto*—*The large original* Prints, by *G. Audran and Edelinck, very fine*

67 Two—the large Prints of the Battle and Triumph of Constantine—by *G. Audran, very fine*

68 Eight—the History of Meleagar, by *B. Picart, fine*

69 Eleven, various—*Four Etchings, by Lebrun, &c.*

JACOMO CALLOT—*all fine Impressions.*

70 Fourteen—*The Life of the Virgin*

71 Eleven—*The New Testament*

72 Eleven—*The Life of the Prodigal Son*

73 *Another set—equally fine*

74 Nine, *various, Scriptural—and 4 Proofs of the same*

75 One—The Priest, or *Le Petit Port—Dieu—very rare, before the hole*

76 Six—*The 4 little Banquets, and 2 others*

77 One—*The Temptation of St. Anthony, very fine*

78 Four—*The Gipseys*

79 Twenty-five—*The Beggars*

80 Twenty-three—*The Noblesse*

81 One—*The Great Fair at* Florence

82 Two—*The Little Fair—Original and Copy*

83 *One—The Supplices*

84 Seven—*The small Miseries of War*

85 Three titles—*Portrait de L'Orme—Fietola distrutta, di Peri—Miracles et Graces de N. Dame de bon Secours á Nancy, all rare*

86 Three—*Portrait of Dervet—Mausoleum of the Emperor Mattias and Le Treille*

87 Five—*St. Nicolas, the Pont Neuf, with variation, &c.*
88 Ten—*The plates of coins—very ſcarce*
89 One—*The Paſtime of Nancy, very fine*
90 Four—various, *after Andrea Boſcoli, &c.*

SEBASTIAN LE CLERC.

91 Two—the Academy of Sciences—and Triumph of Alexander—*firſt impreſſion, with the profile face*
92 Two—the *Dancers* and Sacrificers—*the firſt very rare*
93 Three—the Puer Parvulus—*proof*—and the Mauſoleum of Seguier, &c. *both rare*

MICHAEL CORNEILLE.

94 Three—Simeon in the Temple, by *Audran*—Paul and Barnabas at Lyſtra, &c.
95 Two—the Salutation and Flight into Egypt

ANT. & NOEL COYPEL.

96 Two—Suſannah before the Judge, by *Pailly—and a proof of the ſame ſubject; reverſe, by Ant.*
97 Four Hiſtorical, by Dupuis, *after Noel*
98 Three—the Cieling of the Middle Compartment of the Palais Royal, by *Tardieu*—Diana with her Nymphs, *Duchange*—and the Death of Hippolitus, by *Cochin*, after *De Troy*

VARIA.

99 Three—Chriſt carrying his Croſs—*J. Audran*, after *Ant. Dieu.*—Revelation des *S. S. Gervais and Protais, Andriot after Campagne*—Paul and Silas converting the Jailor, by *St. Picart*, after *Platte Montague*
100 Three—Nativity, *Carmona* after *Pierre*—Mary Magdalen in the houſe of the Phariſee, *Bazin*, after *Licberic*—and Dead Chriſt, by *Eliz. Cheron*
100* Six—the Monument of Cardinal Richelieu, by *Simmoneau and Picart*
100* Three—Le Verrou, &c. by *Fragonard*, &c.

End of the Firſt Day's Sale.

Second Day's Sale.

FRENCH SCHOOL CONTINUED.

VARIA.

101 SEVEN Scriptural and Hiſtorical, after *Champagne Vouet*, &c.

102 Fifteen—*Parrocel and Vander Meulen*

103 Two— a Saint ſubject, by *Edelinck*, after *Fourley*, *very fine*

104 The Flight into Egypt—*Gerard Audran*, *after Verdier*—the Paſſage of the Red Sea—*G. Audran*, *after Verdier*—Aſſumption—*S. Vouet*—Triumph of Neptune—Coypel, and Guard Room—Vanloo

J. JOUVENET.

105 Three—Magdalen in the Houſe of the Phariſee—and the Buyers and Sellers driven out of the Temple; both *by Duchange*, *fine—and another*

CLAUD MELLAN.

106 Three—the Holy Face—Chriſt in the Garden, and St. Francis

107 Three—Holy Face—Chriſt in the Garden, and Ecce homo, by *Kuſel*, in the manner of Mellan

108 One—the Holy Face—*fine*

109 One—*St. Petrus Nolaſcus, the rareſt print of this Maſter—the plate, (which was engraved at Rome) having been loſt on its paſſage from Italy to France*

P. MIGNARD.

110 Three—Holy Family—*Boulanger*—and Madona *with the Grapes*, by *Roullet* and *Vallet*

110* Three—Two St. Catherine, &c. *by Poilly*—and the Monument of Mignard, by *Lépicie*

111 One—the Immaculate Conception, *by F. Poilly—very fine*

111* Four—the Seaſons, by *J. B. Poilly—fine*

112 One—a large Cieling, by *Gerard Audran*, *ditto—the pieces joined*

113 Eight—the Pictures in the Chateau of Verſailles, *by ditto—the cieling pieces not joined—very fine*

114 Two—Chriſt bearing his Croſs, and the Peſt of Juno—*both by Gerard Audran*, *ditto*

115 One—the Tent of Darius—by *Edelinck* and *Drevet—very fine*

116 Two—the Salutation, by *Roullet*—and St. Cecilia, by *Duflos*, *very fine*

117 One—the Salutation, by *Roullet—firſt impreſſion*, *with the Arms—fine and ſcarce*

118 One—the Holy Family, by *Maſſon—fine*

119 One—the Shepherd's offering, by Poilly—*fine proof*

Jo. BAPT. ONDRY.

120 Seventeen—*Recueil de divers Animaux de Chaſſe* par Le Bas, &c.

121 Four of Huntings and Dogs, by *Daullé*, *Silveſtre*, &c.

NICOLO POUSSIN.

The works of this celebrated Painter, who is justly the boast of the French nation, besides their excellence as furniture, are collected by true Connoisseurs for their singular intrinsic merit, and serve at the same time as the purest models of design for Artists.—The high prices paid at all times for his pictures, notwithstanding their general indifference of colouring, is the surest proof of his extraordinary merit.—And his prints in this Collection which consist of his choicest works, are not to be exceeded in quality of impression and condition.

122 Six—*Portraits*—four of himself, by Pesne, &c.—and *two of Julius Rospiglioſi*, when *Cardinal*—*and when Pope* CLEMENT IX, *by Bonnart*

Subjects of the OLD TESTAMENT.

123 Two—Noah's Sacrifice, by *Frey*—and Jacob and Laban, by *Mariette*

124 Two—Moſes expoſed, by *Claudia Stella*—Moſes brought to Pharoah's Daughter, by *Loir*

125 Two—Moſes brought to Pharoah's Daughter, by *Rouſſelet, and J. Mariette*

126 Two—Moſes treading on Pharaoh's Crown, by *Baudet* and Aaron's Rod—by *F. Poilly*

127 One—Moſes and the Burning Buſh, by *Verneſſon*—*very fine*

128 Two—the Adoration of the Golden Calf, by *Baudet*, and *J. B. Poilly*

129 Two—the Fall of Manna, by *Chaſteau*, and Moſes ſtriking the Rock, by *Baudet*—*fine*

130 Two—Manna, *by Chaſteau*, and Moſes ſtriking the Rock, by *Claudia Stella*—*ditto*

N. POUSSIN.

131 Two—Moſes ſtriking the Rock, by *Baudet*, &c.
132 Two—Peſt of the Philiſtins, by *S. Picart*, and Triumph of David, by *Ravenet*
133 Two—the Judgment of Solomon, by *Drevet*, &c. and Eſther before Ahaſueris, by *Peſne*

Subjects of the NEW TESTAMENT.

134 Three—the Annunciation by *Edelinck*, *P. del Po and J. van Somer, ſcarce*
135 Four—Marriage of the Virgin, *Audran*—and Nativity, by *S. Picart*, and *Pond*
136 Three—the Nativity, by *Peſne*, and *Pond*
137 Three—Wiſemen's Offering, and Madona and Child, *by Avice* and *Peſne*
138 Three—Flight into Egypt, and Repoſo, by *Audran*, &c.
139 Two—Holy Families—*Repoſos*, by *J. Bap. Poilly*, and *Baudet*
140 Three—Holy Families—*ditto*, by *Claudia Stella*, and *Peſne*
141 One—Holy Family, by Poilly—*proof*
142 Two—Holy Families—*Repoſos*, *by Poilly* (*proof*) and *Peſne*
143 Three—ditto—*ditto*—*Poilly*, *and Claudia Stella*
144 Two—ditto, by Jo. Dughet and Chauveau—*ſcarce*
145 Two—Chriſt curing the Blind at Jericho—*Chateau*, and Woman taken in Adultery—*G. Audran*
146 Three—ſmall, Woman taken in Adultery—Baptiſm of Chriſt—and the Samaritan Woman—*the two laſt by Peſne*
147 One—the Crucifixion, by *Claudia Stella*
148 Four—Deſcent from the Croſs, *Chaveau*—Pieta, *proof*—and two Dead Chriſt, with the Maries, &c. by Peſne, &c. *one a proof*
149 Three—Chriſt with Mary in the Garden—*proof*, and two Aſſumptions, by *Peſne* and *Dughet*

N. POUSSIN.

150 Two—the Death of Sapphira, by Peſne; and Peter and John healing the Lame Man, by Claudia Stella

151 Four—Paul and Silas Scourged—*Le Pautre*—Three, St. Paul carried up into the third Heaven—by *Peſne, Chateau and Natalis*

152 One—the Baptiſm of Chriſt—two ſheets, by *Gerard Audran*

SAINT SUBJECTS, &c.

153 Three—St. Margaret, St. Eraſmus, &c.

154 Seven—the Sacraments, *in large ſingle ſheets, by Chaſtillon*

155 Seven—the Sacraments, *different compoſitions—two ſheet prints, by Peſne*

Profane Story, Fable, Poetical Subjects, &c.

156 Three of Roman Hiſtory, &c. by *Van Honten*, &c.

157 Two, Pyrrhus ſaved; and Coriolanus, *on two ſheets each, by Gerard Audran*

158 Two—the Rape of the Sabines, by *J. Audran, and Baudet*

159 Two—Jupiter and Caliſtha, &c. by *Frey*

160 Three—Triumph of Venus, by Peſne, and two ſubjects of Rinaldo, &c. by *Audran*, &c.

161 Six—the Birth of Jupiter, &c. *ſome ſcarce*

165 Two—the Teſtament of Eudamidas, by *Peſne & Bartolozzi, both fine*

163 Two—Time carrying away Truth, by *Gerard Audran—before, and with the drapery*

164 Six—Apollo and Daphné—Bacchus and Ariadné, &c. by *Ertinger, Beauvais, Picart*, &c.

165 Nine, various, by *Mellan, Bartolozzi, Picart, Capt. Baillie*, &c.

166 Four—Venus appearing to Eneas, and Shepherds in Arcadia, by *Loir, Aquila, Boydel*, &c.

167 Six—Subjects of Venus, Bacchus, &c. by *Baudet*, &c.

N. POUSSIN.

168 Three—Venus and Adonis, by *Earlom*, and L'Empire de Flore, by *G. Audran*

169 Six—Phæton, Birth of Jupiter, Time carrying away Truth—Apollo and the Hours, &c. by *Perelle*, *Picart*, &c.

170 Seven—Diana Bathing, Diſcovery of Ulyſſes, Narciſſus, Empire of Flora—by *Gerard Audran*, *Picart*, *Baron*, &c.

171 Four—Rinaldo and Armida, *two Reverſes*

172 Two—Venus endormie, and Jupiter and Caliſtha, by *Daullé—fine*

173 Five—the Teſtament of Eudamidas, by *Bartolozzi*—Camillus and the School-maſter, by *Gerard Audran*, *proof and letters*—Continence of Scipio, by *Duboſe*—and the Death of Germanicus, by *Chaſteau—fine*

174 *Nineteen*—the Labours of Hercules, &c. by *Peſne*

175 Eight, the ſmaller Landſcapes, *edited by Poilly*, &c.—*one a proof*, *by Goupy*

176 Eight—the large Hiſtorical Landſcapes, by *Baudet*

177 Four—the Seaſons, by *Jo. Audran*

GASPAR DUCHET, *better known by the Name of* GASPAR POUSSIN.

178 One—the Entry into the Wood, by *Woollet*, *firſt impreſſion*

179 Eight, various Landſcapes, by *Vivares*, *Major*, *Martin*, &c.

180 Thirty-one—Landſcapes, by Vivares, Chatelain, Wood, Maſon, Canot, &c. *fine*

181 Twenty-one—ditto—*on India paper*

182 Six—*Aquafortis proofs*—by *ditto*

183 Eight—Landſcapes, by *Iſaac de Moucheron—ſcarce*

184 Twelve—ditto, by *Audran*, *Glauber*, &c.

185 Eleven, ditto—four *the large*, and three of the *ſmall etchings*, *by Gaſpar*, with 4 copies

J. STELLA.

186 Four—Madona and Child—by *Franciſca B. Stella*—Holy Family, *Baudan*—Diſcovery of Romulus and Remus, *A. B. Stella*, and a Proceſſion at Florence, by *J. Stella*

187 Two—Holy Family, by *Poilly*, *proof*, and Little Jeſus, aſleep, adored by Angels, *by Edelinck*, *very fine*, *and ſcarce*

188 Four, by *Claudia Stella*, *Rouſſellet*, *Boulanger*, &c.

189 Three—Holy Families—*Poilly*, &c.

EUSTACE LE SUEUER.

190 Three—Deſcent from the Croſs, by Duflos—Martyrdom of St. Lawrence, by *Audran*, &c.

191 Three—Alexander and his Phyſician, by *Audran*—and two *Saint* Subjects, by *Subeyran*

192 Two—Tobit, by *Ravenet*, *proof*—and Nero depoſiting the Aſhes of Britanicus, by *Muller*—*ditto*

193 Two—the Death of the Virgin—and St. Protais, by *Gerard Audran*

JOSEPH VERNET.

194 Fourteen—the Great Ports of France, by *Cochin*, and *Le Bas*—*fine*

STEPHEN VILLEQUIN.

195 Three—Holy Family—*Pitau*—Madona and Child, *Chaſteau*, and Samaritan Woman, *Baudet*—*fine*

ANTONY WATTEAU.

196 Three—L'Enſeigne, &c. by *Scotin*, *Tardieu*, &c.

197 Three—the Country Wedding, &c, by *Cochin, Larmessin, and Cardon, fine*

VARIA.

198 Two—Ruins in Rome—Villa Madama, &c. by *Janinet, after Robert, in colours*

199 Two—the Country Wedding, by *ditto*—after *Alex. Wille —in colours*

200 Thirteen—the Gallery of Gerardon, by *Chevallier*

End of the Second Day's Sale.

Third Day's Sale.

ITALIAN MASTERS.

NICOLO DEL ABBATE.—*Bolog.*

1 THREE—2 the Nativity, by *Mitelli, and Gandolfi*, and Martyrdom of St. Peter, and St. Paul, by *Folkema*

FRANCESCO ALBANO.—*Bolog.*

2 Seventeen—*Picturæ in Ædc Veroſpia*, by *Jer. Frezza, from the drawings of Pietro da Petri, including Albano's Portrait, fine*

3 Seven—two, by Frey, Jupiter, Europa, and Charity—the Repoſo, by *P. F. Mola, ſcarce*—2 Madonas, by *Chateau and Rouſſelet*—Cupid's Dance, by *Tanje*, &c.

4 Three—Annunciation—*Andriot*; Repoſo, *Vallet*—and Ecce-Homo—*S. Picart, all fine*

5 Two—Repoſo, by *Simonneau—proof*—Salmacis and Hermaphrodite, *by Dorigny—fine*

F. ALBANO.

6 Three—St. John preaching, *Poilly*; Chriſt baptized in the River Jordan, by *B. Audran*—Adam and Eve, by *Baudet*

CHERUBIN ALBERTI.—*Rom.*

7 Fourteen, various—Madona on a Creſcent—Diana—the Seaſons, &c.

POMPEIO AQUILANO.—*Neapol.*—1540 *to* 1560.

8 Six—Nativity 1542, large ſquare print—*ſcarce*—Holy Family 1543—ditto 1560—Deſcent from the Croſs 1542—St. Peter, St. Paul, and St. Sebaſtian 1543—St. George, *no date*

ARPINAS JOSEPPO D' *detto* JOSEPINO—*Rom.*

9 Four—Chriſt ſcourged—*Sadeler*—Dædalus and Icarus—*Raph. Guidi*—Pan vanquiſhed by Cupid—*Matthias*, and another

VARIA.

10 Ten, by Albis—Amati—Aquila—P. F. Alberti—Algardi, Amiconi, &c. *ſome ſcarce*

BACCIO BANDINELLI—*Florent.*

11 One—Murder of the Innocents, by *Marc de Ravenna*, *very fine*

12 Three—Murder of the Innocents, by *Cavalerys*; Nativity of the Virgin Mary, by *N. Beatricius, Lothiringus*—a large emblematical ſubject of the Gods, by *ditto*

B. BANDINELLI.

13 Five—Martyrdom of St. Lawrence, by *Marc Antonio*—Nativity of the Virgin, by *Beatrici*, &c.

FREDERICO BAROCCIO—*Rom.*

14 Six—Madona, with St. Roche, and St. Sebaſtian, by *C. Bloemart*—St. Jerome, by *Villamena*—Calling of St. Matthew, by *Sadeler*—Æneas carrying Anchiſes, by *Ag. Caracci*, &c.

15 Six—Repoſo, by *C. Cort, with reverſe*; Holy Family, &c. by *ditto*; St. Francis, by *P. de Jode*; Chriſt with Mary in the Garden, by *Luca Ciamberlano*, &c.

16 Two—the Deſcent from the Croſs—*one by Sadeler*

17 Two—the ſame ſubjects, different compoſition, by *Villamena*, and *Falcini—fine and ſcarce*

18 Six—Four *Etchings*, by *Baroccio*—Annunciation—Madona in the Clouds, *reverſe*—large and ſmall St. Francis—*all very fine*—and two Copies of the laſt, *one by Villamena*

JACOMO DA PONTE BASSANO—*Venet.*

19 Two—the Angel ordering Abraham to quit his Country and Companion, by *Cornelius Viſſcher*, *fine*

20 Ten—Shepherd's offering—*large print*, *ſcarce*—two from the Dreſden Gallery—two from the Cabinet de Reynſt, &c.

STEFANO DELLA BELLA—*Florent.*

21 One—the Proceſſion of the Hoſt, called LE REPOSOIR, *fine*

22 One—the Pont Neuf—*before the Weather-cock—ſcarce*

23 One—ditto, *with the Weather-cock*

24 Twenty—Madonas, Flight into Egypt, Repoſo, Portrait of Horatius Gonzales—two plates of Rebus, &c.

GIOVANNI BELLINO—*Venet.*

25 Two—the Madona and Child, with three Saints, *a drawing in red chalk*; and our Saviour, *by Folkema*

GIOVANNI LORENZO BERNINI—*Rom.*

26 Ten—St. Catherine of Sienna, by *Thiboult*; St. John preaching, by *Spierre*, *very fine*; St. Longinus, *one of the four ſtatues in St. Peters, etched by Bernini*—and Copy by *Bracelli*, *with the three ſtatues, by Queſnoy, &c.*

BARTOLOMEO BISCAINO—*Genoeſe.*

27 Three—the large Nativity, *rare*; Holy Family; *both etched by Biſcaino*, and the woman taken in Adultery, *by Camerata*

28 Four—three Holy Families—one with Angels, arched at top—and St. Chriſtopher, the Child on the Ground—*all etchings by Biſcaino*

MICHAEL ANGELO BUONAROTA—*Florent.*

29 Eleven, *various*—three deſcents from the Croſs; Holy Family, by *Seticeus*, &c.

30 Six, *ditto*—Creation of Adam; two, Brazen Serpent; two, David and Goliah; and Annunciation

31 Eleven—*ditto*, 2 Fall of Phaeton; Death of Meleagar; Prometheus, &c. &c.

32 One—the Monument of Pope Julius II.

33 Five—the ſame Monument, and 4 Monuments of the Medici Family

34 One—the laſt Judgment, in ſeveral ſheets, paſted together, by *Beatrici—fine*

MICHAEL ANGELO.

35 One—the Laſt Judgment, by *Martin Rota*
36 Two—Laſt Judgments, one by *Wierx*—the other a different Compoſition, by *Martin Rota*
37 Seven—Six, the Angles of the Capella Siſta, Prophets and Sybils, by *Mantuano*
38 Sixteen—*various*, two, entire Angles of the Capella Siſtian; and ſundry figures of the ſame, by *Thomaſſinus*, *Cherubin Albert*, &c. *two are old drawings*
39 Eight—a view of the Capella Siſtina—and various parts of the Laſt Judgment, *by Cherubin Albert*, &c.

VARIA.

40 Fourteen—by *Siſto Badalocchio*; *Lazaro Baldi*; *P. Santo Bartoli*; *Fr. Bricci*, &c.
41 Seven—*Cecco Bravo*; *Bronzino*; *Bonifacio Bembi*; *Fra Bartolomeo*, &c.
42 Two, *ditto*—Hercules and Antœus, by *Jo. Ant. Brixiano*; and two naked Figures, by *Domenico Beccafumi detto Micarino*

ANDREA CAMASSEI—*Rom.*

43 Five, *various*—the large Theſis of Gilberto Borromeo—the Triumph of Conſtantine, *by Aquila*, &c.

DOMENICO CAMPAGNOLA, *or Compagnola—Venet.*

44 Six—Eſther before Ahaſueris, *a circle*, 1517—Holy Family 8vo. 1517—the Samaritan Woman, no date—Penteceſt 1518—Cæſar's Coin by Luca Bertelli, and Chriſt carrying his Croſs, by *B. Fontana*
45 Four large *maſterly wooden prints*—Sacrifice of Abraham, Wiſemen's offering, and Converſion of St. Paul

MICHAEL ANGELO *Armerigi—detto* CARRAVAGIO—*Rom.*

46 Five—one his Etching—Gameſters, by *Tanje*—Concert, *by Chambers*—Death of the Virgin, by *Vallée*, &c.

M. A. CARRAVAGGIO.

47 *One*—the Diſtribution of Pater Noſters, by *Vorſterman*—*capital*

LUCA CANGIAGIO—*Gen.*

48 Two—the Groups of Angels etched by *Guido*, *firſt proof*, *rare*; and finiſhed print
49 Three—Madona and Child. by *C. Bloemart*, &c.

JULIO CARPIONI—*Venet.*

50 *Eleven various Etchings by him*, and one by *Leonardi*

LODOVICO CARDI *detto* CIGOLI—*Florent.*

51 Three—Stoning of St. Stephen, by *Gregori*—Peter and John healing the Lame Man, *by Dorigny*, &c.

AGOSTINO CARRACCI—*Bolog.*

52 Six—the 4 large Landſcapes with the Italian verſes—Jupiter and Antiope, &c.—Venus, &c.
53 Eighteen—the ſmall free ſubjects—two are copies
54 Fifty-ſix—the plates for Taſſo, aud other Book plates and titles
55 Eight—two Theatrical pieces, proofs—St. Jerome, &c.
56 Four Portraits—Pret. John King of Ethiopia—J. Gabriel Comicus—Antonio Tolentino and Aldrovandi
57 One—Portrait of Titian—*very fine*, *title at top*
58 One—ditto, *before the title at top—very rare*
59 Six—various—Little St. Francis, Madona and Child, &c.
60 One—the *Præſape*, or Wiſemen's offering, after Balthazar Peruzzi—*ſeven pieces joined together into two*
61 Seven—ditto—three Madonas, Magdalen, &c. *ſome rare*
62 Three, after *Ag. Caracci*—Marriage of St. Catharine, *Farjat*—Aſſumption by *Wagner*—Tobias, by *Ravenet*

ANNIBAL CARRACCI, *brother of Agoſtino—Bolog.*

63 Eleven Etchings—Little Nativity—Samaritan Woman; Crowning with Thorns, *Dead Chriſt Caprarolæ*; Magdalen, St. Jerome, &c.

64 Eleven—ditto—all Madonas, &c.

65 One—ditto—Suſannah and the Elders—*proof*

66 Five—the Samaritan Women, etched by Carracci—Four a different Compoſition, of the ſame ſubject, after Carracci, by *C. Maratté, Audenaerde, Biſſchop, and Matthioli*

67 Six, *various*—Latona—Ulyſſes diſcovering Achilles, by *G. Audran*—Glory, by *Jardinier*, &c.

68 Four—Dead Chriſt, three Compoſitions, by *Aquila, Pitau, Rouſſelet*

69 Four—the Birth of the Virgin, *Auden-Aerd*, Nativity of Chriſt, by *Aliamet, proof*—ditto by *Chaſteau*, and Holy Family, *Boulanger*

70 Two—Madona, by *Roullet*, and Repoſo, by *Poilly, both fine*

71 One—Dead Chriſt, with the Maries, by *Roullet, proof*

72 Two—the Silence, by *Hainzelman*, and *S. Picart*

73 Six Scriptural ſubjects—Suſannah—Tobit—Aſſumption, &c.

74 Three ditto—Crucifixion—Dead Chriſt, by *Poilly*, and Maries at the Tomb, by *Roullet*

75 Four—St. *Roche, etching*, the Copy, and large Engraving, by *Camerata*, and St. Anthony, by *G. Audran*

76 Four—ſaint ſubjects—two Death of St. Francis, *by Gerard Audran and Stella*, &c.

77 Six—St. John, two ſtoning of St. Stephen, and three of Gregory the Great, by Frey, &c.

78 One—*L'Attente du Plaiſir*, by *Lempereur*

LODOVICO CARRACCI, *uncle of Agoſtino and Annibal—Bolog.*

79 Four—Annunciation, by K. Audran—*very fine and rare*—Salutation, Holy Family, &c. *by M. Laſne*, and *C. Bloemart*

LODOVICO CARRACCI.

80 Nine, various—3 *Madonas and one Holy Family, etchings by Lodovico*, &c. &c.

81 Six—Five, various, after Lodovico, and one after *Antonio Carracci, the natural Son of Agoſtino*

GIOVANNI BENEDETTO CASTIGLIONE—*Gen.*

82 *Forty-ſix, his ſet of Etchings—fine impreſſions*

83 *Two Heads of the large ſet, with ſlip Landſcapes at top—curious and extremely rare*

84 Five, after Caſtiglione—*two proofs*, by Boydell, and two from the Dreſden Gallery

CARLO CIGNANI—*Bolog.*

85 Six—two Joſeph and Potiphar's wife, by *Frey*, and *Tanjé*—St. Benedict, by *Frey*—Birth of Adonis, Charity, &c.

86 Five—Holy Family, and two ſaint ſubjects, by *Frey*—and two Hiſtorical, *Coriolanus and Cladius*

87 Eight ſubjects of Fable, by *J. M. Liotard*

ANTONIO ALLEGRO—*detto CORREGIO.*

88 Five—Madona in the Deſart—by *Daullé—fine*, Vertu Heroique, &c.

89 Five—Holy Families, by *N. Edelinck*, *Aquila*, &c.

90 Three—Madona, *Drevet*—Repoſo, by *Briccio*, &c.

91 Four—two Marriage of St. Catharine, *Picart*—and two ſaint ſubjects, from the Dreſden Gallery

92 Four—the Madona, with St. Jerome, &c. by *Cort*, and *Ag. Carracci*—Madona, by *Bazin*, and Ecce-Homo, by *Ag. Carraci*

93 Two—the Nativity—called the NOTTE, by *Surugue*, and *Mitelli*

94 One—Madona and Child—DEI-PARAM VIRGINEM—by *Spierre, before the Trees in the Back Ground*

CORREGGIO.

95 One—Repoſo, called *La Zingara*, by *Earlom*, *proof*

96 Two—Madona, &c. with St. George and Peter Martyr—*by Bertelli*, *very rare*—and *Beauvais*, *for the Dreſden Gallery*

97 One—Mercury inſtructing Cupid—*by Arnold de Jode*—*ſcarce*

98 Three—*Leda*, *Danae* and *Jo.* by Du-Change—*firſt impreſſions*, *before the Drapery*

99 Twelve—the Vaults and Cieling of the Church of the Benedictines at Parma—by *Jovannini*

100 Eighteen—the Dome of the Cathedral at Parma, by Vanni—*one is a reverſe*

End of the Third Day's Sale.

Fourth Day's Sale.

ITALIAN MASTERS.

PIETRO BERETTONI DA CORTONA—*Rom.*

101 NINE—Hiſtorical and emblematical, by *C. Bloemart, Zucchi, K. Audran*, &c.

102 Seven—ditto—Marcus Curius Dentatus—Rape of the Sabines—three Sacrifices, &c.

103 Six—St. Philip de Neri—St. Michael—Immaculate Conception, &c. by *Bylli, Clouwet*, &c.

104 Ten—Nativities, &c. by *Poilly—Cornelius Bloemart*, &c.

105 Seven—Birth of the Virgin, Nativity, Marriage of St. Catharine, &c. by *Edelinck, Spierre*, &c.

106 Seventeen—Hiſtorical and emblematical, by *C. Bloemart*, &c.

107 Five—St. Laurence, St. Anthony—and three of the Converſion of St. Paul, by *Blondeau, Louvemont, Frey*, &c.

PIETRO DA CORTONA.

108 Five, by *Spierre*—*Mount Athos, with variations*, the Immaculate Conception, &c.
109 Eighteen—*Heroicæ Virtutis Imagines*, by *Spierre, Bloemart, &c. very fine set*
110 Two—the Life of St. Bibiana, by *Auden Aerd*
111 The Gallery of the Pamphili Palace, by *Carlo Cæsio*
112 Five—Battle of Arbela ; a saint subject, by *Frey, &c.*

JULIUS CORVATINUS—*Rom.*

113 One—St. George—by *Eneas Vicus—fine and rare*

CYRO FERRI—*(Disciple of Cortona)* —*Rom.*

114 Five Cupolas—by *P. Aquila*
115 Six—Cielings—by *Dorigny*
116 Five—Circumcision, *Blondeau*—Atalanta, *Farjat*, and three Theses, *by Roullet*
117 Four large Theses, by *C. Bloemart*, and *Spierre*
118 Four, ditto, by *Spierre*, &c.
119 Five of Cielings, &c. by *Aquila*, &c.

GROSEPPO CRESPI *detto* LO SPAGNUOLO—*Bolog.*

120 Seven—Five Etchings, by him—and two by Mathiolus and Killan—*scriptural*

DOMENICO ZAMPIERI—*detto Dominichino*—*Bolog.*

121 Four—the Angles, *Prudence, Temperance, Justice, and Fortitude*, by *Frey*
122 Four—the Angles—*in the Church of St. Andrew at Rome* —the Apostles, by *Dorigny*
123 Three—St. Cecilia—by *Poilly*, and *Pasqualinus*

DOMENICO ZAMPIERI.

124 Four—the Death of St. Agnes, and Miracle of the Roſary, *both by Gerard Audran*; and St. Sebaſtian, by *Dorigny*, *&c.*

125 Eight, various, hiſtorical, by *Auden Aerd*, *Del Po*, *&c.*

126 Eight, ſcriptural and ſaint ſubjects, by *Spierre*, *&c.*

127 Eleven—the oval ſcriptures, by *Gerard Audran*, *Frey*, *&c.*

128 Four—the Concert, by *Picart*—Communion of St. Jerome, by *P. Teſta*—Rapture of St. Paul, by *Rouſſelet*, *&c.*

129 Four—St. Jerome, *&c.*—one by *Gerard Audran*

130 Two—Communion of St. Jerome, by *Frey*, *&c.*

131 Two—Chriſt in the Garden, by *G. Audran*, *proof*

132 One—the Annunciation, by *Duflos*, *remarkably fine*

DOSSO DOSSI *of Ferrara.*

133 Two—Wiſemen's offering, etched by *David*—the Doctors of the Church, *&c.* by *Killian*

PAOLO FARINATI—*Venet.*

134 Ten—his Etchings—*one is a Duplicate on blue paper*, *fine impreſſions*

CYRO FERRI—*Rom.*

135 Three—Circumciſion, Crucifixion, by *Blondeau*, and Marriage of St. Catharine, *&c.* by *La Haye*—*all fine*

136 Three—St. Anthony of Padua, by *C. Bloemart*—St. Philip de Neri—and Coriolanus, both by *La Haye*—*all fine*

137 Six—various, ſaint ſubjects, by *Louvemont*, *&c.*

138 Nine—various, hiſtorical, *&c.*

DOMINICO FETI—*Rom.*

139 Four—David with the head of Goliah—the Loſt Bit of Money, &c. *by Camerata, &c.*

ODOARDO FIALETTI—*Venet.*

140 Seventeen—*Scherzi d'Amore*—4 *ſcarce*—and the Portrait of the *Doge Memus*

J. BAPT. FONTANA—*Venet.*

141 Four, various ſcripture ſubjects

BAPTISTA FRANCO—*detto* SEMOLEO—*Venet.*

142 Six—hiſtorical, *proofs*
143 Eight, various, hiſtorical—*ſome proofs*

VARIA.

144 Four—by *Franceſco Francia, Franceſchini, &c.*
145 Eleven—*Georgione—Galeſtruzzi—Scipio Gaetano, &c.*

JACOMO FREY—*Rom.*

146 Six, various ſubjects *of his own invention*

HORATIO GENTILESCHI—*Rom.*

147 One—*Lot and his Daughters, by Vorſterman—very fine*

OLIVIERO GATTI—*Parm.*

148 Eighteen—ſmall ſet of ſcripture ſubjects, and 2 others —*all etchings*

HYACINTHO GIMINIANO—*Rom.*

149 Sixteen—12 Scherzi and Giuochi di Putti, &c.—*and* 4 *others—etchings*

LUCA GIORDANO—*Neapol.*

150 Six—from the Dreſden Gallery—*fine*
151 Four—from ditto, fine—and one other
152 Two hiſtorical—Death of Seneca, *proof*—and Sophoniſba receiving the nuptial preſent, *both by Ravenet*
153 Three Etchings, by *Luca*—Chriſt among the Doctors, Prieſts of Baal and St. Anne—*all ſcarce*

GIOTTO Angelus de BONDONIS—*Florent.*

154 *One—the celebrated Barque, or Infidelity of St. Peter,* by *N. Beatrizius—fine and rare*

FRANCESCO BARBIERI—detto GUERCINO da Cento—Bolog.

155 Twelve, Landſchapes—*Baſire, Lady Louiſa Greville, &c.*
156 Twelve, various—*by ditto, &c.*
157 Eleven, ditto—*Bartolozzi, &c. ſome proofs*
158 Eight, by *Bartolozzi—ditto*
159 Five—hiſtorical, by *Frey, Lempereur, &c.*
160 Two—by Paſqualino—the Aurora, &c. *fine and rare*
161 Three—Etchings, by Guercino, &c. St. Anthony of Padua, &c.

GUIDO RHENI—Bol. and his Diſciples, SIMONE CANTARINI, and SIRANI.

162 Five, etchings—*Neptune, with and without the Arms*; Europa, and Mercury and Argus—*proof, with a copy, very rare*

GUIDO RHENI—Bol.

163 Four—ditto—*Cupids with the Salver*—original, *very rare*, and 3 copies, one by Della Bella

164 Ten, ditto—by *ditto and Cantarini, &c.*

165 Twelve, ditto—*ditto, &c.*

166 Twelve, ditto—*ditto, &c.*

167 Nine, ditto—*ditto*

168 Twelve, ditto—*ditto—one is a copy with pen, by James Deacon*

169 Two—Erigone, Pyramus and Thisbe—by *Vermeulen and Vangelisty*, after Guido

170 Two—Madona with the Child asleep—by *Corn. Bloemart*, and Madona suckling the Child, by *Andriot—both fine*

171 Six, various—by *Poilly, Bolognini, &c.*

172 Five, ditto—*by Priesler, Faucii, &c.* one is an etching of Neptune, *without the arms*

173 Three—Bacchus and Ariadne, by *Bolognini—scarce*, and St. Andrew, by *Gerard Audran, &c.*

174 Two—the Aurora, and Bacchus and Ariadne, by Frey—*very fine*

175 Three—the Birth of the Virgin—Mary in the Garden, and Crucifixion, by *S. Picart, Tardieu, and Dorigny*

176 Three—Madona and Child asleep—*Poilly and Boulanger—one is a small etching*

177 One—Les Couseuses, by *Beauvarlet—fine*

178 Two—Madona and Child asleep, with Angels, called *La Couseuse*, and Flight into Egypt, *both by Poilly—fine*

179 Four—Adoration of the Shepherds, by *Poilly, with and without the arms*, and Circumcision

180 Two—the Aurora, by *Pasqualino, and Auden Aerd—scarce*

181 One—Susannah and the Elders, by *Corn. Visscher, very fine*

182 Four—David with the head of Goliah, *by Rousselet—scarce*, and three subjects of St. John, by *Daret, Rousselet, &c.*

Cav. GIOVANNI LANFRANCO—Parm.

183 Two—his etchings—*Roman hiſtory*
184 Sixteen—the Loges of the Vatican, by *Pietro Santo Bartoli—compleat*
185 Nine—the Pictures in the Church of St. Auguſtin at Rome
186 Five—the four Angles in the Jeſuits Church at Naples—and St. Peter's Infidelity, by *Dorigny, &c.*
187 Twenty—the Life of St. Bruno—*complete—ſcarce*
188 Eight—the Cupola of St. Andrew's Church at Rome, by *Ceſio*
189 Five, various ſaint ſubjects, &c.

PHILIPPO DE LIAGNO—Neap.

190 Twelve—Military and other Habits—*ſcarce*
191 Four—by *Bon. Lamberti, Langhetti—Carlo Lotti, and Luigi d'Aſſiſe*

ANDREA MANTAGNA—Florent.

192 Four—Holy Family, Humani Generis Redemptio, and Flagellation
193 Four—Bacchanalian ſubjects
194 Ten—the Triumph of Julius Cæſar, by Auden Aerd
195 The ſame ſet, *ancient wooden cuts, in Chiaro-ſcuro*

GIOVANNI Mannozzi—detto GIOVANNI di SAN GIOVANNI—Florent.

196 Eight—by *Zuccarelli, Mulinari, and Seuter—two variations*

Jo. BRITANO-MANTUANO.

197 One—the Skeletons—*firſt impreſſions*
198 Two—the Judgment of Paris, and Venus and Adonis—*both very fine*
199 Three—the large Battles, &c.

CARLO MARATTI.—Rom.

200 Sixteen—Carlo Maratti, *including his etchings*
201 Four, large—by *Frey* and *Auden Aerde*
202 Seven—finding of Moſes—Preſentation in the Temple, Nativity, &c.
203 Four, large uprights—*his portrait emblematical*—St. Blaiſe, and other ſaint ſubjects

End of the Fourth Day's Sale.

Fifth Day's Sale.

ITALIAN MASTERS.

VARIA.

204 SIX, by *Rutilio Mannetti; Marco San Martino; J. Bapt. Mercati; Baptiſta del Moro*

205 Twelve, of the principal Altar Pieces in the city of Bologna, by *Mitelli*, after the three *Caracci and their diſciples*

PIETRO FRANCESCO MOLA.

207 Six—Dead Chriſt, by *Poilly and Lovemont*, Jacob and Rachael, by *Jeauret*—St. John preaching, by *Le Bas*, &c.

BENEDETTO MONTANA.

208 Five, various ſaint ſubjects—*ſcarce*

BART. MURILLIO—Spaniſh.

209 One—St. Francis de Paula, by *Mc. Ardel, fine proof, in biſtre*

210 Three—the Aſſumption, by *ditto*—Holy Family, by *Chambers, proof;* ditto, by *Muller*

JEROME MUTIANO—Lomb. Breſcia.

211 Nine Landſcapes, with Saints and Hermits, by *Cornelius Cort*, &c.

VARIA.

212 Seven—by Georgio Mantuano, &c.

213 Four, various, *Mola*, &c.

FRANCESCO MAZZUOLI—*detto* PARMEGGIANO.

214 One—his portrait—*an old engraving—very rare*

215 Eleven, *etchings—Mutius Scævola, Melancolia, &c.*

216 Five, *etchings—Holy Family, &c.*

217 Thirteen—*etchings, various*

218 Twenty—*etchings—the ſmall apoſtles—ſome very rare*

219 One—*large Holy Family, with Magdalen and St. John*, &c. *very rare etchings*

226 Four—*etchings—Burial of Chriſt*

221 Six, various—Monuments, &c.

222 Seventeen—etchings, by *Vander Borcht*, after Parmeggiano—*fine and ſcarce*

FRANCESCO MAZZUOLI.

223 Three—Lady's Head, by *C. Viſſcher, Picture at Windſor* —Madona with the Roſe, by *Vouillemont, ſcarce*— Old Woman and Rock, by *Eneas Vicus*

224 Seven, various, after Parmeggiano

225 Fifty—by *Nicolas Lanier in* 1636, *at* 68 *years of age, and by Voſterman and others, moſtly* after Parmeggiano

226 Four—Holy Family, &c. *Poilly*; *Corn. Bloemart*, &c.

227 Three—the Holy Family, by *Rouſſelet*, and *C. Phillips*, and Madona with St. George, *after Jerome Mazzuoli*

JACOMO PALMA.—*Venet.*

228 Twelve—*eight etchings*—Heaven by Brebiette, *proof and letters*

229 Two—the Repoſo, by *C. Viſſcher (Picture is at Kenſington)* and Holy Family—*S. Picart*

Jo. PAOLO. PANNINI—*Rom.*

230 Four, large Ruins in Rome, by *Muller*

LORENZO PASINELLI—*Bolog.*

231 Three—*angels, etchings*—St. John preaching, by *Lorenzini* —and Herodias, by *Vitalba*

LUCA PENNI—*detto il Fattore—Rom.*

232 Six, various—by *Mantuano, Galle, &c.*

POLIDORO *Caldara, detto* DA CARRAVAGGIO—*Milan.*

233 The Long Frieze of Niobe, &c. in 8 pieces, by *Saenredam*, after the drawing of *Goltzius, very fine*

POLIDORO.—*Milan.*

234 Twenty-ſeven Friezes—circles, &c. by *Cherubin Albert*
235 Twenty-two—ditto—by *Galeſtruzzi, Pietro Santo Bartoli, &c.*
236 Fifteen—the *large Nativity*, by *Sadeler*, and various friezes by different artiſts

ANTONIO POLLAIOLA—*Florent.*

237 One—*the Combat in a Wood—very ſcarce*

J. ANT. LICINIO DA PORDENONE—*Venet.*

238 Five—the burial of Chriſt, by *Troyen*, and 4 etchings by *Fialetti*—Diana, &c. *ſcarce*

MATTIA PRETI—*detto il Caval. Calabreſe—Napol.*

239 Four—ſcripture and ſaint ſubjects, by *Deſplaces, &c.*

FRANCESCO PRIMATICCIO—*Bolog.*

240 Four, *etchings—three ſcarce*
241 One—Marriage of St. Catharine—*Mantuano*
242 Six, various—Judgment of Paris—Deſcent from the Croſs, &c.

CAMILLO PROCACCINO.

143 Five—*three etchings*—St. Roche, by *Camerata*, and Holy Family, after *Julius Cæſar Procaccino*

VARIA.

244 Twelve, after *Paolo Pagani, B. Poccetti, Balthazar Peruzzi, Bern. Paſſeri, P. P. Petrucci, &c.*

RAPHAEL D'URBINO—*Rom.*

245 Four—the Madona au Berçeau, by *Jacobus Veronenſis*—*Poilly*, *Frey*, &c.
246 Four—three Madonas, and a Lady, *proof*
247 Four, Holy Families, &c. by *Villamena*—*Larmeſſia*, *&c.*
248 Three—the Holy Family, &c. by *Poilly*, and *Vorſterman*
249 Eight—Holy Family; and Madonas, by *Cherubin Albert*, *Corneille*, *Morin*, *Sirani*, *&c.*
250 Two, *Madona with the Pinks*, and another Madona, *both by Boulanger*
251 One—*the Holy Family by Edelinck*, *a moſt brilliant impreſſion*
253 Four—two the ſame compoſition as the laſt by *Rouſſelet*, &c. and two—the Silence, *by Poilly*, and *Frey*
253 *Five*—two, the Nativity, by *C. Bloemart*, and *Vallet*, 3 Murder of the Innocents, by *Vouillemont*, &c.
254 Eighteen, various ſcripture ſubjects, by *Pietro Santo Bartoli*, *&c.*
255 Seven, various ſcripture and ſaint ſubjects
256 Seven, ſcripture ſubjects
257 Eight, various, St, Luke, by *C. Bloemart*, St. Jerome, &c. &c.
258 Two—Dead Chriſt, by *Eneas Vicus*, and *Vander Borcht*—*both ſcarce*
259 One—The burial of Chriſt, by *Vorſterman*—*fine*
260 Four—St. Margaret—*Rouſſelet*, *Surugue*, *Vorſterman*, &c.
261 Two—St. George, by *Vorſterman*, *with reverſe*, *both fine*
262 Ten—ſcripture and other ſubjects—*one is a drawing*
263 Two—the Diſpute of the Sacrament, and ſchool of Athens, by *Mantuano*—*very fine impreſſions*
264 Nine, various, from the Pictures in the Vatican, by *Carlo Maratte*, *Thomaſſinus*, &c.
265 Fourteen—LEONIS X. *Admiranda Virtutis Imagines*, by *Pietro Santo Bartoli*
266 Fifteen—*Scripture ſubjects*, by *ditto*
267 One—a Battle, by Jacomo Verrochio, *very fine*
268 One—Raphael's Dream, by *Georgio Ghiſi Mantuano*

RAPHAEL D'URBINO.—*Rom.*

269 Eleven, various, by Eneas Vicus, *B.* &c.
270 Fourteen, various, by *Giſbert Veen*, *&c.*
271 Six—the Diſcovery of Achilles, &c. by *Ottaviani*, from Pictures in the Villa Madama
272 Seven, of Battles, &c. by *C. Cort*, &c.
273 Fifteen—of Boys, and Galatea, by *G. Audran, and Dorigny*
274 Nine—the Planets, &c. by *Dorigny*
275 Seventeen—thirteen Hieroglyphics, &c. and 4 Cardinal Virtues, in the Chambers of the Vatican, by *Gerard Audran*
276 Thirty-two—the hiſtory of Cupid and Pſyché, *before the addreſs of Salamanca*
277 Thirty-two—the ſame work, *with that addreſs*
278 Two—Chriſt delivering the keys to Peter, and the Battle of the Elephants, *by Cort*
279 Seven—the Cartoons, *by Dorigny, firſt impreſſions*
280 Three—Paul and Barnabas at Lyſtra, the Death of Ananias, and Moſes and the Burning Buſh, by *Gerard Audran, the laſt a proof*
281 Two—the transfiguration, after Raphael, and Deſcent from the Croſs, after Daniel de Volterra, by *Dorigny —firſt impreſſions*
282 One—the Battle of Conſtantine, by *Aquila, in 4 ſheets—fine*
283 Two—the ſchool of Athens, and Diſpute of the Sacrament, by *Mantuano*
284 Five, various, ſcriptural—Wiſemen's offering, by *Bartoli*—Moſes and the Burning Buſh, by *G. Audran*—Dead Chriſt, &c.
285 Four—large, the Pictures of the Vatican, by *Volpato—firſt impreſſions*—viz.—ſchool of Athens, Heliordorus, and defeat of Attila
286 Twenty-two—the Pictures of Raphael in the Vatican, by *Aquila—firſt impreſſions*
287 Twelve—large 2-ſheet prints—the Arabeſques of the Vatican, by *Volpata—firſt impreſſions*

RAPHAEL D'URBINO.

288 Thirteen—the Vaults of the Vatican, by *Ottaviani*—firſt impreſſions

289 Fourteen—the Arabeſques of the Vatican, *on two large ſheets each*, by *Ottaviani*, *firſt impreſſions*

JOSEPH RIBERA, *called* SPAGNOLETTE.

290 Fifteen, *etchings by him—one Duplicate, and four Cupids*

291 Six—ſcriptural ſubjects, by *Pitteri*, *after ditto—fine impreſſions—one a proof*

SEBASTIAN RICCI—*Venet.*

292 Seven ſcripture ſubjects, by J. M. Liotard

ROBETA.

293 Two—Madona, &c.—*rare*

224 Two—the Holy Family, and Wiſemen's offering, *ditto*

Jo. BAPTISTA RICCI—*Venet.*

293 One—the laſt Judgment, by *Thomaſſin*, *on 9 ſheets joined*

A. F. ROMANELLI—Rom.

296 Six—ſcriptural and ſaint ſubjects, by *Poilly*, &c.

JULIO PIPPI—detto JULIO ROMANO.

297 One—Nativity, by Julio Bonaſone—*fine*

298 Twenty-ſeven, hiſtorical, bacchanalian ſubjects, &c. by Bartoli, &c.

JULIO ROMANO.

299 Seven, hiſtorical, &c. Puniſhment of Regulus, &c.
300 Three—the Mountebank—ſcaling the Walls of a Town, &c. by *G. Pentz*, &c. *fine*
301 Fourteen—ſcriptural and poetical ſubjects, by *P. del Po, Bartoli*, &c.
302 Six—hiſtorical, &c. by *the Mantuani, &c.*
303 Six—ditto—*ditto*
304 Three, large Bacchanalian, &c. by *ditto*, and Triumph of Titus and Veſpaſian, *by Deſplaces*
305 A Roman Triumphal Proceſſion, *a long frieze, in* 25 *pieces, by Antonia Stella*
306 Nine, by *Pietro Santo Bartoli*
307 Five, *various*, Holy Family, *C. Bloemart, C. Flipart, &c.*

ROSSO FIORENTINO.

308 Twelve—various

MARTIN ROTA—Sebenz.

309 Two—the Murder of the Innocents, after *Guarinoni—fine*, and the Naval Victory obtained by Don John of Auſtria, &c. over the Turks in 1571—*curious and rare*

End of the Fifth Day's Sale.

Sixth Day's Sale.

ITALIAN MASTERS.

VARIA.

310 TWO, after *Sebaſtian Ricci*, *Salvator Roſa*, *&c.*
311 Four, by *Frey*, *&c.*

ANDREA SACCHI—Rom.

312 Five—three, the Birth of the Virgin, by *Frey*, *&c.* and two St. Romulus, or the *white Monks*, by ditto, &c.
313 Two—Noah's ſacrifice, and ſacrifice to Pan, *proofs*, from Boydell's collection
314 Twelve—various, by *C. Bloemart*, *Earlom*, *&c.*

VENTURA SALIMBENI—Sien.

315 Eight—*moſtly etchings*—Chriſt baptized—*rare*

GUISEPPO & FRANCESCO PORTA—detto SALVIATI.

316 Six, various, the Salutation, by *Matham*, &c.

ANDREA DEL SARTO—Florent.

317 Fourteen—life of St. John Baptiſt, *Teodoro Cruger, including the painter's portrait, and Medici arms*
318 Thirty—Studies, by *Zuccarelli*
319 Nine, various—Vorſterman, Cruger, &c. *one is an etching*
320 Eight—of which ſix are different prints of the celebrated *Madona del Sacca*, and two others
321 Seven—ſcriptural and ſaint ſubjects, by *Surugue, &c.*

RAPHAEL SCHIAMINOSI—*Rom.*

322 Twenty—Myſtery of the Roſary, &c. *etchings*

BARTOLOMEO SCHIDONE—*Lomb. Parm.*

323 Two—Holy Family, *etched by him*—another Holy Family, by *Siſto Badalocchio*

J. A. SIRANI—*Lomb. Bolog.*

324 A ſet of twelve *etchings of Boys*
325 Another ſet of the ſame
326 Thirteen, various etchings, by *ditto and Lolli—ſome ſcarce*

FRANCESCO SOLIMENE—*Neap.*

327 Six, various, by *Killian, Wagner, Goupy, &c.*

FRANCIS SPIERRE.

328 Four—the Crucifixion, after *Bernini*, &c.

VESPASIANUS STRADA.

329 Seven—*etchings*—Holy Families, Madonas, &c.

VARIA.

330 Seven—*Sarracenus, Scarcellino de Ferrara, Julius Sannutus —Leonello Spada, &c.*

ANTONIO TEMPESTA.

331 Twenty-six—the Battles of the Old Teſtament, *including the large one*

332 *La vie de l'Empereur* CHARLES V. 8 pieces—and 13 of Battles 1599, &c. *in all* 21 *pieces*

333 Forty—Taſſo's Jeruſalem—*both ſets*

334 Tempeſta's prints of the Bible, *in* 220 *pieces on* 15 *leaves*

335 Thirty-ſeven, of Huntings—the two ſmall ſets, *and* 7 *others, ſcarce*

336 Twenty-ſeven, *the two ſets of middle-ſized Huntings—very fine*

337 *Seven—long friezes—Cavalcade of the Pope to Santo Giovanni Laterano—fine, the Cavalcade of the Grand Turk*—two, Equeſtrian Statues, and 5 others, and the Seven Wonders of the World—*in all* 28 *pieces*

ALESSANDRO TIARINI—*Lomb. Bolog.*

338 Three—by *Beauvarlet, Wagner, &c.*

JACOMO ROBUSTI, *detto* TINTORETTO—*Ven.*

339 The great Crucifixion, *on three ſheets*, by *Ag. Carracci fine impreſſion—with the copy*
340 Seven—ſcriptural ſubjects—by *Sadeler*, *Matham*, *Killian*, &c.
341 Ten—various—*Carlo Sacchi*, &c.

TIEPOLO—*Venet.*

342 Twelve, *etchings*

TITIANO VECELLI DA CADORE—*Venet.*

343 Twenty-four—the Cæſars and their Wives, by *Sadeler*
344 Ten—by *Van Keſſel*, *Cornelius Cort*, &c.
345 Seven—Holy Families, &c. by *Rouſſelet*, *K. Audran*, *De Jode*, *Folkema*, &c.
346 Five—Madona, *C. Bloemart*, &c.
347 Eight—*Venus*, Boys, &c. by *Corn. Cort*—*Gaywood*, *Podeſta*, &c.
348 Three—Madona and Child, *C. Bloemart*—Diſciples at Emmaus, by *Chauveau*, &c. *one very ſcarce*
349 Four—the Triumphs—from Petrarch, by *Pomarede*
350 One—the Diſciples at Emmaus, by *Maſſon*—*called*, *the table cloth*
351 Twelve, *various*
352 Eight—*ditto*—*wooden cuts*, *ſome ſcarce*
353 Twelve—various Landſcapes, &c.
354 One—Venus, by Soutman, &c.
355 Four—the portraits of Aretino—Georgione, &c. by *Van Dalen*, and *C. Viſſcher*
356 One—the Cornaro Family, by *Baron*
357 One—Pharaoh's Hoſt drowned in the Red Sea—the large wooden print, *di Mano di Titiano*

FRANCESCO VANNI—*Sien.*

358 Twelve—the life of St. Catharine de Sienna, by *P. del Po—fine and rare*
359 Nine, *various—Galle—Villamena*, &c.
360 Five—*various—three etchings, Madona, St. Catharine*, &c.
361 Twelve, *various—Galle, &c.*

GEORGIO VASARI—*Florent.*

362 Three, *various—Eneas Vicus, Vander Borcht*, &c.

PAOLO CALLIARI *detto* VERONESE.

363 Eleven, *various, ſcriptural and ſaint ſubjects, by Gribelin, Killian, Carlo Sacchi*, &c.
364 One—the Aſcenſion, *by Cornelius Viſſcher—fine*
365 Six, by Agoſtino Carracci, &c. *an etching by Paolo, with reverſe*
366 Seven, *various, ſcripture ſubjects—one is a drawing, by P. Laſtman, in biſtre*
367 Twelve, various, *ſcriptural ſubjects*, &c.
368 Twelve, various—*ſubjects of fable*, &c.

FRANCESCO VIERA—*Portugueſe.*

369 Three—*two etchings by him—the other by C. Fauccii*

FRANCESCO VILLAMENA—*Bol.*

370 Seven—ſcripture and ſaint ſubjects
371 Ten, various, ſaints—Capricii, &c.

LEONARDO DA VINCI—Florent.

372 Thirteen, by Dalton, &c. *from drawings in his Majeſty's collection*

LEONARDO DA VINCI.

373 One—the laſt ſupper, in two Pieces by *Soutman—very fine*

374 One—*fighting for the Standard, by Edelinck, remarkably fine*

375 *Three—the laſt ſupper, the ancient print, curious and very rare—Ryland's print in Mr. Rogers's book,* and Chriſt with the Magdalen, by *Seuter*

VARIA.

376 Ten, *after Valeſio, Dom. Viani, Marcellus Venuſtus,* &c.

TADDEO ZUCCHERO—Rom.

377 Eight—*ſcripture and ſaint ſubjects, by Matham, Cherubin, Albert, &c.*

FREDERICO ZUCCHERO—Rom.

378 Nine—various, *ſcripture and ſaint ſubjects,* by *De Leeu, Thomaſſin, &c.*

379 *Illuſtri Fatti Farneſiani Coloriſti nel real Palazzo di Caprarola dal Fratelli Taddeo Frederico e Ottaviano Zuccari, inciſi in Rame da G. G. de Prenner*—36 prints *beſides portrait of Cardinal Aquaviva—title, dedication, and the 5 plans and views—a ſet of fine impreſſions*

ANT. MARIA ZANETTI—*Venet.*

380 Five, *various etchings*

PRINTS in CHIARO-SCURO.

381 Nine—the Triumph of Julius Cæsar—*Andrea Montegna, and 6 wooden prints, black, &c.*

382 Eleven, various, by *Andreani, N. Le Sueur*, &c. after *Polidoro, Baroccio, Maturino*, &c.

383 Four—by *Gioseppe Scolari*—St. Jerome, Rape of the Proserpine, &c. *black*

384 Six, by *Andreani, &c.* after *Giovan-Bologna*

385 Twelve—by *N. Le Sueur, Kirkall*, &c.

386 Nine, by *Andreani, Vincentino*, &c. after *Polidoro*, &c.

387 Eleven, *various*, by *ditto*, &c. after *Raphael, Parmeggiano*, &c.

388 Six—by *Vincentino, Gallusi*, &c. after *Antonio Cremonensis, Matturino*, &c.

389 Nine, by *Andreani, Vincentino*, &c. after *Michael Angelo, Polidoro, Cangiagio*, &c.

390 Eight—*Andreani*, &c. after *Corregio, Salviati, Balthazar Peruzzi, Ligozzi, &c.*

391 Six, by Andreani, after CA. Pittore Senese 1591

392 Ten, by *Kirkall*, after *Italian Masters*

393 Eight, various, by *Coriolanus*

394 Eight, *ditto—ditto*

395 Four—*ditto*, and *Gioseppo Scholari*—the Fall of the Giants, &c.

396 Seven—*Parmeggiano*

397 Six—*ditto—fine*

398 Thirteen—*various—ditto*

399 Ten—*ditto*

400 Nine—*ditto*

401 Seven—ditto, *by Zanetti, shewing the manner of this kind of printing with wood*

402 Ten—by *Hugo da Carpi*, Andreani, &c. *after Raphael*

403 Seven—*ditto—ditto*

404 Seven—*ditto—ditto—fine*

405 *Two large subjects of the Mosaic pavement of the Cathedral of Sienna, representing Moses receiving and breaking the Tables of the Law, by Andreani, after Dominico Beccafumi, rare*

406 Two prints representing the whole of this curious pavement—with Elevation of the Front, ground plan and inside perspective of the Church—engraved by Lelio Cosatti

End of the Sixth Day's Sale.

Seventh Day's Sale.

DUTCH SCHOOL.

VARIA.

1 SIXTEEN, by Gerard Laireſſe—*antient impreſſions*
2 Six—by *Quaſt*, *De Grebber*, *Matham*, &c.
3 Five, by Capt. Baillie, &c. after *Gerard Douw* and *Metzu*
4 Five, by Bary, Picot, &c. after *Mieris*, &c.
5 Five, by *P. Pourbus*, *Poelemburg*, *Pinaker*, &c.
6 Twenty-one, *De Gheyn*, *Wierx*, &c.
7 Nine, by *Sachtleven*, *E. v. Velde*, *Schonfield*, *Lutma*, &c.
8 Seven, by Holſteyn—one a proof
9 Five—*the Boar Hunt*, *by Peter Boel*, Landſcapes, by Baudoin, &c.
10 Nine, by *Hans Bol.*—*Cornelius de Wael*, &c.
11 Three—*Chriſt carrying his Croſs*—*St. Martin dividing his Cloak*, and one other humerous—*all very fine, and ſcarce*

12 Three, by *Cornelius Van Dalen*, after *Flinck and Caſtelyn*
13 Two—Mankind before the Flood, and at the Time of Chriſt—by *Theodore Bernard—fine*
14 Two—Murder of the Innocents, and Chriſt carrying his Croſs, by *De Bruyn*
15 Two—Chriſt carrying his Croſs, and the Aſcenſion, by *ditto*
16 Two—the Iſraelites in Egypt, and Martyrdom of St. Lawrence, by *B. Breenberg, fine impreſſions*
17 Eight, by *Martin Hemſhirk—ſcarce*
18 Five—by Ab. Hondius, Poelemburch, &c.
19 Four—by *Karel van Mander*—three ſcriptural and the Kermiſs—*fine*
20 One—the baptiſm of the Eunuch—*Van Vliet*, after *Rembrandt*
21 Seven—the Cavalcade of the Entry of Mary de Medicis into Amſterdam in 1638—by *P. Nolpe*

ETCHINGS by DUTCH MASTERS.

VARIA.

22 Twenty-ſix, by *Deyſter, A. Houbraken, Nolpe, Daſſonville, A. Bloemart, &c.*
23 Ten, Landſcapes, by *Dalens* and *Meyeringh*
24 Twelve, etchings of Birds, by *Flamen—with charming Landſcapes*
25 Three—Landſcapes with Cattle, by Blecker—*ſcarce*
26 Eight, by *Hereſchop, De Heem—Gaurege, De Bray, van Valkert, &c. ſcarce*
27 Ten, by *Roos, vanden Hecke, Abr. Hondius Oſſenbeck and Schoevardts—moſtly ſcarce*
28 Fourteen—Landſcapes, with Cattle, Ruſtic ſubjects, &c. by *Jo. Bapt. de Wael—very fine and rare*
29 Eleven—Humorous, *Brouwer—ſome proofs*
30 Eight—by *P. Potter, De Vlieger, Van Haſten, Bargas, and de Wael—ſome ſcarce*
31 Three—Landſcapes—with Cattle—by *Nicholas Moyaert—one a proof—very fine and ſcarce*

ETCHINGS by DUTCH MASTERS.

32 One—a Landſchape—with ſheep, by *Vandermeer—very ſcarce*
33 Six—the five Senſes—and a Man's Head in a cap and feather, by *A. Both—fine and ſcarce*
34 Five, by *Adrian Vande Velde—fine*
35 Twelve, Landſcapes, with Horſes, by *Stoop*
36 Ten, of Dogs, by *Fyt*
37 Fourteen, by *Bamboccio* and *Dujardin*

ADRIAN VAN OSTADE.

38 Fifty-two—*his ſet of etchings—a copy of one, and his portrait by Gole—54 pieces*
39 Four—by *Suyderhoef and J. Viſſcher*, after *Oſtade*
40 Four—the door of a Tabagie, the Boor's Dance, &c. by *J. Viſſcher—ditto*
41 Four—by Captain Baillie and *A. Walker*, after *Oſtade, one is a variation*
42 Six—*Le Bas, Captain Baillie*, &c. *after ditto*
43 Two—the Travelling Muſicians, by *C. de Viſſcher*, and Boor's quarrelling, by *Suyderhoef*, after *ditto*
44 One—the Ball, by Suyderhoef, *remarkably fine*

DISCIPLES OF OSTADE.

45 Thirty-five, etchings by Cornelius Bega—*fine*
46 Ten—by Cornelius Du Sart—*Six etchings—ditto*

PHILIP WOUWERMANS.

47 Six—by *Moyreau—fine impreſſions*
48 Five—by *ditto, Le Bas, Laurent*, &c. *ditto*
49 Six—by J. de Viſſcher, &c.

NICHOLAS BERCHEM, *etchings by himself.*

50 Five—the large plate with Ruins, and 4 of Horſes, &c.
51 Fourteen, of Goats—*the two men-books*
52 Fourteen, of ſheep—*the two women-books*

By J. DE VISSCHER.

53 Four, the Times of the Day
54 Four, ſmall oblong Landſcapes
55 Six, various Landſcapes
56 Five, various, ditto, *very fine*
57 Two—capital Landſcapes—ditto
58 Four—ditto
59 One—the Ball, *a brilliant impreſſion*

VARIA, *after* BERGHEM.

60 Four, oblong Landſcapes with Cattle, by *Cornelius Viſſcher*
61 Four—the Times of the Day, by *Danckerts*
62 Two—upright Landſcapes, by *Suyderboef*, and Aliamet
63 Four, Landſcapes, by Major—2 etchings, by *A. Laurent*, and *Mazel*
64 Four, ditto—by *Major*, *Vivares*, and *Canot*, *one an etching*
65 Five—ditto, by *Le Bas*, *Smith*, *Lady Louiſa Greville*, *&c.*
66 Four, the Times of the Day, by *Le Bas*, *very fine*
67 Three large mountainous Landſcapes, by *Huquier*
68 Three capital Landſcapes, by *Weiſbrod and Le Bas*

ABRAHAM BLOEMART.

69 Thirty-two—the Months, the Seaſons, the Elements, and Drawing Book, etched by *Boucher*
70 Five—Cupid and Pſyché, Pomona, Nativity, raiſing of Lazarus, and Fathers of the Church, by *Saenredam*, *Muller*, *Bolswert*, &c.
71 Seven—the Prodigal—Annunciation—St. John, Nativity, Repoſo—Magdalen and Madona—a Glory, by *C. Bloemart*, *De Gheyn*, *Bolswert*, *&c.*

HENRY GOLTZIUS.

72 Six—Adam and Eve—Repoſo, two of St. John—Magdalen, and ditto, in the Garden
73 Six, large ſcriptural ſubjects, *called the Chef d'oeuvre*
74 One—the Marriage at Cana, after *Franceſco Salviati*—*very fine*
75 Thirteen—12 the Paſſion of Chriſt, *in the manner of Lucas Van Leyden*—Chriſt, *in the manner of Albert Durer*—*fine*
76 Twelve—the Paſſion of our Saviour, *remarkably fine*
77 Eleven—Pride and Gluttony, Minerva, the loves of the Gods, Cadmus, Andromeda, and two ſubjects from Arioſto—*ſeveral rare*
78 Three, Portraits in rich borders—*very fine*
79 Ten—the 7 planets, &c. *ditto*
80 Four, Venus and Mars detected, Triumph of Galatea, &c. *ſome ſcarce*
81 Nine—the Muſes—*very fine*
82 Three—the three Godeſſes, Juno, Venus, Minerva—*ditto*
83 Two—Goltzius's Dog—*original and copy*
84 One—the Judgment of Midas—*capital, and very fine*
85 Four—the Seaſons—*circles*—*very fine*
86 One—the Diſcovery of Caliſtha—*rare*
87 Four—*circles*—ſubjects from Ovid, Tantalus, Ixion, Icarus, and Phaeton—*very fine*
88 Nine—Times of the Day—4 ſtages of Life and another—*rare*
89 Seven—the planets—*very fine*
90 Six—four, the Statues, and 2 of Soldiers, *all very fine*
91 One—the Marriage of Cupid and Pſyche—after Spranger—*very fine*
92 Seven—various—*ſome ſcarce*

JOHN MULLER.

93 Two—Lot and his Daughters, and Fortune—the laſt after Cornelius *Van Harlem*

JOHN MULLER.

94 Two—the Death of Abel and Balſhazzar's Feaſt
95 One, St. Sebaſtian, after *John Ab Ach—very fine*
96 One, Bellona, after *Spranger, remarkably fine*
97 Five, of Statues, after Adrian de Vries
98 Three—Hagar—a Repoſo, and Mercury, &c. *very fine*
99 One—the Shepherd's offering, after Spranger, *remarkably fine*
100 Two, Balſhazzar's Feaſt, and Wiſemen's offering, *very fine*

End of the Seventh Day's Sale.

Eighth Day's Sale.

DUTCH SCHOOL.

REMBRANDT.

1 THREE—Portrait of Rembrandt, by van Bleek, ditto by Earlom, *proof*, his Mother by Mc. Ardel
2 Five, portraits of Rembrandt—two by himself, and one by *Barii—ſcarce*
3 Two, Portraits of Rembrant, No. 22 and 24
3* One ditto, No. 27.
4 Two, ditto, No. 25 and 28

OLD TESTAMENT.

5 One—Adam and Eve—*fine impreſſion*
6 Four—Abraham entertaining the Angels, Abraham and Iſaac, No. 32, original and copy, No. 33
7 Three of the cuts for a Spaniſh Book, No. 34, and a Duplicate of one, upon India paper

8 Five, various—Joſeph and Potiphar's Wife, Joſeph relating his Dreams, &c. Nos. 36, 37. 40, 41, 42.
9 One—Triumph of Mordecai, No. 39.

NEW TESTAMENT.

10 One—Angel appearing to the Shepherds, No. 43, *very fine*
10* Three—Nativities—No. 44, 45, and 46
11 Two—Circumciſion, No. 47 and 48—*both fine impreſſions*
12 Two, preſentation in the Temple, No. 49, and 51
13 Three—Flight into Egypt, No. 53, and 55
14 One—the Return from Egypt, No. 54, *very fine, with the Bur*
15 Three—Repoſo, *and a Man ſitting*, No. 57, and 58—*ſcarce*
16 Four—Holy Family, and Chriſt among the Doctors—one upon India paper, No. 60, 62, 63, and 64
17 One—Petit La Tombe, No. 66, *fine*
18 Three—Cæſar's Coin—Money Changers, and Prodigal—No. 67. 69, 70
19 Three—Woman of Samaria, and ſmall raiſing of Lazarus No. 71, 72, and 73
20 Two—the large raiſing of Larazus, *one fine, the other with variation*, No. 74
21 One—the hundred Guilder print, No. 75
22 One—Captain Bailie's ditto, *on India paper*
23 Four—*the pieces into which the laſt plate was cut, and a copy of one*
24 One—*Worlidge's copy on ſattin*
25 One—the good Samaritan, with the *white Horſe's tail—very fine*, No. 77
26 Two—a copy of ditto—and Chriſt praying in the Garden, No. 78
27 One—the Great Ecce-Homo, No. 83
28 One—the copy of ditto
29 One, the leſſer Ecce-Homo, *very fine, upon India paper, with the Bur*, No. 79
30 One—ditto—*a curious impreſſion, with the maſk, remarkably fine, with the Bur, upon India paper*

31 One—the large Crucifixion between two Thieves, *called the three Croſſes—proof before the name, Horſe turned to the left*—No. 80, *remarkably fine*
32 One—*ditto—Horſe turned to the right*, No. 80
33 One—*ditto*—with much of the Bur, No. 80
34 One—the large Deſcent from the Croſs, No. 84
35 Two—Deſcent from the Croſs, No. 85, and 86
36 Two—one of the laſt No. 86, and Burial of Chriſt, No. 88
37 Three—Chriſt in the Tomb, *with variations*, No. 87, *one upon India paper*
38 Three—Diſciples at Emmaus, No. 90, and 91, and Peter and John healing the Cripple, No. 94
39 One—St. John beheaded, No. 93, very ſcarce
40 Three—decollation of St. John, No, 92—Death of the Virgin, No. 97, and St. Stephen, No. 98

PIOUS SUBJECTS.

41 Two—St. Jerome, No. 100, 103
42 One, *ditto*, with the great Trunk of a Tree, No. 102, *very fine*
43 One, St. Francis, No. 107
44 Five—a man meditating, *with variations*, No. 110, *very fine*

FANCY SUBJECTS.

45 Four—the Hunting pieces, No. 113—*fine, from Groſe's collection*
46 Seven, various, No. 112. 114, 115. 119, 120, 121- 128
47 Four—Jewiſh Synagogue, No. 122, School, 126, and two others, No. 129, 144
48 Three—Marriage of Jaſon and Creuſa, No. 124, *was Capt. Groſes*, and 2 others, No. 132. 135
49 One—Jaſon and Creuſa—*proof, before the crown, on Iudia paper*, &c. No. 124, *was Groſe's*
50 Three—Man on Horſeback, No. 138—Hog, No. 152, and ſleeping Dog, 153

BEGGARS.

51 Four, various, No. 155. 158. 164. 172
52 Two—Beggars at a door, *original and copy*, No. 170

FREE SUBJECTS.

53 One—*Ledikant*—on India paper, No. 178—*Groſe's*
54 One—*ditto—a proof, with the bur—ditto*
55 One—Friar among the Corn, No. 179—*ditto*
56 One—the Shepherds, No. 181—*ditto*
57 Two—Beggars—No. 182, 183—*ditto*

ACADEMICAL SUBJECTS.

58 One—the Prodigal Son, No. 185—*very fine*
59 Five—various—No. 184. 186, 187, 188. 190
60 One—Woman before the Stove, No. 189
61 Two—Baigneuſes—*on India paper, ſcarce*, No. 191, 192
62 One—the Woman with the arrow—*rare*, No. 194
63 One—Woman and Satyr—*very fine*, No. 195
64 Two—Woman and Satyr, 196, and ſleeping Woman, No. 197

LANDSCAPES.

65 One—the Three Trees—*very fine*
66 One—the Obelisk Landſcape, No. 218—*ditto*
67 Two—the Goldweigher's Field, No. 226—and Drinking Cow—No. 228—both fine

PORTRAITS OF MEN.

68 Three—the unfiniſhed Head, No. 239—*two others*, 241, 245
69 Two—Abraham vander Linden, No. 244, *one a reverſe*

PORTRAITS OF MEN.

70 One—*ditto—very fine, on India paper*
71 Three—Man muſing, 248—Manaſſeh ben Iſrael, 249, and Dr. Fauſtus, 250
72 One—Renier Hanſlo—the copy—by *Xaverii—very fine*
73 One—Clement de Jonghe—*firſt impreſſion, before the arch —very fine*, No. 252
74 Two—*ditto, with the arch, and reverſe before the arch*
75 One—Abraham France, No. 253
76 One—*ditto, with a buſt on the paper, rare*
77 Three—Young Haaring, No. 255—*Two, the entire plate, one upon vellum, the other the reduced plate*
78 One—Jo. Lutma, No. 256
79 One—Aſſelyn, Crabbetje, *on India paper, very fine*, No. 257
80 Two—*ditto*—and Wtembogardus the Miniſter, No. 259
81 One—the Little Coppenol, *with the ox-eye*, No. 262
82 One—the Great Coppenol—*fine*—No. 263

FANCY HEADS OF MEN.

83 Six—Nos. 272. 268. 288. 290. 293. 299
84 Four—Nos. 293. 303. 360. and Sketches, No. 329

PORTRAITS of WOMEN and SKETCHES.

85 Five—Nos. 313. 318. 324. 331. 334.

COPIES after REMBRANDT's PRINTS.

86 Two—the Goldweigher, by Capt. Bailie, *both on India paper, one a proof*
87 One—ditto, with the Monkey—Mezzotinto, by Vander Bruggen—*ſcarce*

COPIES after REMBRANDT's PRINTS.

88 Three—two copies of the Burgo-maſter—ſix, *Sir Edward Aſtley* in the ſame character
89 Three—two the large Coppenol and Tolling
90 Twenty, various—ſcriptural, landſhcapes, portraits, &c. by *Capt. Baillie, Geo. and Jo. Smith*, &c.
91 Twelve—various, from pictures and drawings of Rembrandt, by *Capt. Baillie, &c.*
92 Seven—Imitations of Rembrandt's manner, by Major and Wilſon

Prints after Pictures or Drawings of Rembrandt.

93 One—Lot and his Daughters, by *Van Vliet*
94 One—St. Jerome in the Cavern, by ditto, CAPITAL
95 Two—Jacob and Eſau, by Verbeck, and David playing before Saul, by De Leuw
96 Five—by Houbraken, Bernard and Captain Baillie—*one a proof*
97 Six—various, Captain Baillie, &c.
98 Four, various portraits—*one a proof*
99 Four, various portraits
100 Thirteen—the hiſtory of Joſeph, &c. by Count Caylus

End of the Eighth Day's Sale.

Ninth Day's Sale.

DUTCH SCHOOL.

REMBRANDT.

1 FIFTEEN, by *M. Pool, Picart and Jackſon*
2 Five, by *De Marcenay, Capt. Baillie, Chatelain, &c.*
3 Seven, by *Schmidt, Capt. Baillie, &c.*
4 Ten, by *Captain Baillie, &c.*
5 Two, by *Mac Ardell*—the Cradle, *proof and letters*
6 Two, by *Ravenet and Walker*—the Angel aſcending from Tobias, and Lord of the Vineyard—*proofs*
7 Three—Rembrandt, the Jew Bride, &c. *two proofs*
8 Four, by Houſton, &c. the Pen-cutter, &c. *proofs*
9 Two—Tribute Money, and the Mathematician, by *Mc. Ardel—proofs*
10 Two—Elijah raiſing the Widow's Son—and preſentation in the Temple, by *Earlom—proofs*

11 Two—Manoah and his Wife, by Houbraken, *very fine*, and Bathſheba—*proof*
12 One—the Jew Rabbi, by Pether—*proof*
13 Two—by Rembrandt, a Baigneuſe and a naked Woman
14 One—the Baptiſm of the Eunuch, by *Van Vliet*—*capital*

DISCIPLES OF REMBRANDT.

J. LIEVENS.

15 Six, Heads—*fine*
16 Two—St. Jerome—*large and ſmall plates*
17 Two—the raiſing of Lazarus—*one a proof*
18 Three, Iſaac bleſſing Jacob, by *Van Vliet*—Raiſing of Lazarus, by *Louiis*—and a Head, by *S. Konig*
19 Three—Mercury and Argus, &c. one by *Liermans*
20 Two—Abraham's Sacrifice, and St. Jerome, by *Ferdinand Bol. fine*
21 Eight, by Van Vliet, Beggars, &c. and 12 by Cornelius Sachtleven—*very rare*

VARIA.

22 Seventeen, by Criſpian Paſſe, the Muſes, Cleopatra, Lucretia, &c.
23 Two—the Prodigal, and Converſion of St. Paul, by Van Mandere—*fine*
24 Five—the Markets, by Matham, after Lange Pierre, *very fine and ſcarce*
25 One—Diana and Caliſtho, by Saenredam after Moreelſe, *remarkably fine, before the painter's name*

J. VAN DE VELDE.

26 Eight—various—the ſeaſons, landſchapes, &c.
27 Two—the Sorcereſs, *fine*, and St. Catharine, by *Akerſloot*—*very rare*
28 Four—the Elements—*firſt impreſſions*—*very fine*

29 Eight—*the portrait of Laurence Coſter, with views of his houſe at Haerlem, Printing Office, &c. firſt impreſſions —very fine and rare*

JONAS SUYDERHOEF.

30 One—Satyrs with Tygers, &c. after *Bamboccio, fine*
31 Two—the Treaty of Munſter, and Quarrelling Boors, both after *Terburg*
32 Five—Portraits—Daniel Heinſius—Swalmius—Sibelius—D. Heinſius, by Lievens, and Antoinette Bourignon, by Gunſt

CORNELIUS VISSCHER.

33 One—Philip Rovonius—*very fine*
34 Two—Coppenol, and Gellius de Bouma, *with the date*
35 One—Gellius de Bouma, *brilliant, before the date*
36 One—Jo. Merius—*very fine*
37 One—Pope Alexander VII. *ditto*
38 One—the ſame pontiff, by *Van Schuppen—ditto*
39 Three—Folly, &c. *fine*
40 Three—the Kiln, after *Bamboccio*—ditto, and two by *Oſſenbeck*, &c. after ditto
41 Three—Abraham ordered to quit his Native Country, the Cat, and Portrait of Pope Alexander VII.
42 Two—the Robbery, by Moon-light, and the Shepherds, after *Bambaccio, very fine*
43 One—Tabagie, called the Skaters, *remarkably fine proof*

LUCAS VAN LEYDEN.

44 Five his portrait, a Repoſo, and three others
45 Twelve, various, Adam and Eve, &c.
46 Eleven, *various*, the little Hagar, &c.
47 Nine—the Prodigal's Return—*and Hiſtory of Joſeph, the ſet compleat*, with 4 copies

LUCAS VAN LEYDEN.

48 Five—Ecce-Homo, Repoſo—St. George, St. Francis, &c. *ſcarce*
49 Six—a Converſation, &c. Triumph of David, by Saenredam
50 Eleven—the large Paſſion in circles; *two copies*
51 Fourteen—the ſmall Paſſion—*very fine*
51* Eight, various wooden prints, by Lucas—*ſome ſcarce*

FLEMISH SCHOOL.

VARIA.

52 Nine, by D. Vinckabooms, &c. *one a proof*
53 One—the Return from Egypt—by *Criſpin de Paſſe*, after *Quintyn Matſys, the Blackſmith of Antwerp*, *rare*
54 Nine, *charming etchings* of Landſchapes, by *Lucas Van Uden*
55 Twelve—ditto—*ditto*
56 Twelve—the Months—by *Matham*, after *Jo. Wildens*—*fine and very ſcarce*
57 Six—John ab Eyck, with account—*Helt Stockade*, *rare*—*Vanlonius*, &c.
58 Eight, by Jo. Miele, 5 his etchings—*ſcarce*
59 Twenty—Icones Prophetarum—by N. de Hoey, &c.
60 One—Chriſt and the little Children, by Judocus à Winghe—*fine and ſcarce*
61 Three, various, after ditto—*the Brothel*, *Lot and his Daughters*, &c.
62 Eleven, ſcriptural, by Martin de Vos
63 Fifteen—ditto—*Bonorum et Malorum Conſenſio*—*et horum præmia*, *illorum pœna*—*fine*
64 Four—by *Lambert Lombard*—Peter and John healing the Cripple, &c.—*fine*
65 Sixteen, by *Coninxloo*, *Gilles Coignet*, &c.
66 One—Le Feſtin Eſpagnol, by *Palamedes*—*fine*

67 Six, of Battles, *Van Keſſel*, after *Snayers*, *very fine*
68 Four—etchings—three by B. *Spranger*—*very rare*
69 Seven, after *Spranger*, *Chriſtopher Sebwartz*, &c.
70 Seven—THE MORTAL SINS—by *P. Breughel*, *fine impreſſions and very rare—they are treated with infinite humour*
71 Fifteen—by ditto—*moſtly humorous*
72 Four—by Franc. Floris and Herregoudt—*ſcarce*
73 Three—Cornelius Van Haerlem, Spranger, &c.

DAVID TENIERS.

74 Eleven, by *Boel*, *Van Steen*, &c.
75 Eight—*old*—*five his own etchings*
76 Six—by *Le Bas and Major*—Diſcovery of Achilles, &c.
77 Seven—by *Le Bas*—the ſmall Flemiſh feaſts—*fine*
78 Seven—Converſations, &c. by *ditto*, &c.
79 Four—Landſchapes—*two with rainbows*, *by ditto*, &c.
80 Three—Landſchapes, by Major—*fine*
81 Three—Temptations of St. Anthony, *Wyngaerde*, &c.
82 Six—Landſchapes, &c. *by Major*—*fine*
83 Eight—ditto, by *Le Bas*—ditto
84 Four—ditto—by *ditto and Ingram*—*fine*
85 Three—his Family, temptation of St. Anthony, and the Chemiſt, by *Le Bas*—*fine*
86 Four, by *Laurent*, &c.—*fine*
87 Nine—by *Le Bas*—the Elements and Senſes—*ditto*
88 Three—*Le Bas and Major*—*fine*
89 Two large Flemiſh Feaſts, by *Le Bas and Major*—*ditto*
90 Two—a large ditto—and the Sea-port, by *Le Bas ditto*

S. A. VANDYCK.

91 Three—Chriſt betrayed—Deſcent from the Croſs, by *Cipriani*, and St. Jerome, by *Beauvais*
92 Three—the Ecce-Homo, etched by Vandyck, &c.
93 Nine, various—Jupiter and Antiope—Cupid and Pſyché Bacchanalians, &c.

CORNELIUS SCHUT.

94 Twenty etchings—*ſcripture and ſaint ſubjects*
95 Nine, ditto—*ſubjects of fable*
96 Twenty-eight, ditto—*Boy's ſports*
97 Forty-five—ditto—*ditto*
98 Nineteen—ditto—*Capricii*, &c.
99 Forty-ſeven, ditto—*Madonas*, &c.
100 Four—ſcripture and ſaint ſubjects, by Witdoec, Vorſterman, &c.

End of the Ninth Day's Sale.

Tenth Day's Sale.

SIR PETER PAUL RUBENS,

The Prince of the Flemiſh Painters.

VARIA.

1 SIX, by Panneels, Eynhouedts, &c. *one his own etching*
2 Six, by *Panneels*, *Soutman*, *Pontius*, &c.
3 Six, by *Eynhouedts*, *Van Keſſel*, *&c.*
4 Nine, by *Panneels*, *Soutman*, &c.
5 Four, *Bolſwert*, *Lommelin*, *Jegher*, *&c.*

OLD TESTAMENT.

6 One—the Fall of the Angels, by *Vorſterman*, *fine and rare*
7 Two—Lot quitting Sodom, by *Vorſterman*, and Lot and his Daughters, by *Leeuw*

RUBENS OLD TESTAMENT.

8 Two—Melchiſedech and Abraham, by *Witdoec*, and Abraham's Sacrifice, by *Galle*
9 One—Reconciliation of Jacob and Eſau—*very fine, beſt addreſs*
10 One—*the Brazen Serpent, by Bolſwert, capital, firſt impreſſion, before the circle round the arms was engraved—very rare*
11 Six ſmall ſubjects of Samſon David, &c. by *Quellinus, Panneels*, &c. *one a proof*
12 One—Abigail, by *Lommelin*
13 One—the Judgment of Solomon, by *Bolſwert, fine and rare*
14 One—the Defeat of Sennacherib, by *Soutman, very fine and rare*
15 One—Eſther before Ahaſueris, by Collin, *very fine, beſt addreſs*
16 Four—Judith with the head of Holofernes—Daniel in the Lyon's Den, by *Bloteling*, and two others
17 One—Suſannah and the Elders, by *Vorſterman, very fine*
18 One—the ſame ſubject—*a wooden print, by Jegher*

NEW TESTAMENT.

19 One—the Marriage of the Virgin, by *Bolſwert—fine*
20 Three—the Annunciation, by *Bolſwert*, Nativity *upright*, by *Vorſterman*, and Shepherd's offering, by *Pontius*
21 One—the Nativity, by Bolſwert—*fine*
22 One—the Nativity, by Witdoec—*ditto*
23 Two—the Wiſemen's offering, by *Bolſwert*, and by *Witdoec—fine*
24 One—the Wiſemen's offering, *Lauwers, very fine*
25 Two—the Wiſemen's offering, by *Lommelin*, and by *Vorſterman*
26 One—the Wiſemen's offering, by *Vorſterman*, on 2 *ſheets, fine and rare*
27 One—the Flight into Egypt, by *Marinus, very fine and ſcarce*

RUBENS—NEW TESTAMENT.

28 Two—the Return from Egypt, by *Vorſterman* and *Bolſwert*
29 One—the Murder of the Innocents, by *Pontius, on two large ſheets, capital*
30 One—the preſentation in the Temple, by *Pontius*
31 Two—Mary and Joſeph in queſt of our Saviour, and Baptiſm in the River Jordan
32 Herod's Feaſt, by *Bolſwert—fine*
33 Another of the ſame
34 Two—Cæſar's Coin, by Vorſterman—and the Tribute Money found—*fine and rare*
35 One—Chriſt giving the Keys to *Peter, by Soutman, after Raphael—fine*
36 Two—Mary Magdalen in the Houſe of the Phariſee, by *Natalis* and *Monaco*
37 One—the Raiſing of Lazarus, by *Bolſwert—fine*
38 One—the Laſt Supper—*Soutman—after Leonardo da Vinci on 2 ſheets, fine*
39 Two—Chriſt praying in the Garden, by *Baillu*—and the Ecce-Homo, by *Bolſwert*
40 Two—Chriſt carrying his Croſs, by *Pontius* and *Lauwers*
41 One—the Elevation of the Croſs, by *Witdoec, on three ſheets*
42 Two—the Crucifixion, by *Bolſwert*, and *Van Sompelen*
43 One—the crucifixion, by *Bolſwert—the Executioner breaking the legs of one of the Thieves, capital*
44 One—the Deſcent from the Croſs, by *Vorſterman, ditto*
45 One—Dead Christ, CHRITI FUNUS in *the Capucins at Bruſſels*, by *Pontius—fine*
46 Two—the ſame Compoſition, by *Bolſwert*, and Christ carried to the Tomb, by *Witdoec*
47 Three—Dead Christ—*of the Capucins*—Dead Christ, *by Ryckmans*, and Reſurrection, *a reverſe*
48 One—the Maries at the Tomb, *by Vorſterman—very fine*
49 One—Diſciples at Emmaus, *by Witdoec—brilliant*
50 One—the ſame print, *in Claro obſcuro—rare*

RUBENS—NEW TESTAMENT.

51 Three—Diſciples at Emmaus, *by Sompelen Swanenberg*, &c.
52 Two—Dead Chriſt, and Deſcent of the Holy Ghost, by *Pontius*
53 One—the last Judgment, by *Corn. Viſſcher*, *without any addreſs*
54 One—the ſame print, *with the Addreſs of Soutman and De Wit*
55 One—the last judgment, by *Van Orley—large*
56 One—the ſame ſubject, by *Soutman*
57 One—the ſame ſubject, by *Suyderhoef*, *before the draperies*
58 One—the Converſion of St. Paul, by *Bolſwert*

HISTORY AND SACRED ALLEGORY.

59 One—the Fathers of the Church, by *Van Dalen*, *before the addreſs of Bloteling*, *fine and rare*
60 Two—the Evangelists, by *Lauwers*, and Fathers of the Church, by *Bolſwert—ſuperb*
61 The Deſtruction of Idolatry, by *Bolſwert—on 2 ſheets—ditto*
62 The Triumph of Faith, by Lauwers—2 *ſheets—ditto*
63 The Triumph of Charity, by *Lommelin*, *on 2 ſheets—ditto*
64 Two—the Doctor's diſputing, by *Snyers*—and the Aſſumption, by *Bolſwert*
65 One—Rubens's Tomb, by Pontius—*very fine*

SUBJECTS OF THE VIRGIN.

66 One—the Aſſumption, by *Bolſwert—arched at top—*PROOF—*very fine and rare*
67 One—the Aſſumption, by *Witdoec—proof—very fine*
68 One—the Aſſumption, by *Pontius—arched at top—remarkably fine*
69 One—the Coronation of the Virgin, *by Corn. Viſſcher—fine*

RUBENS—INFANCY OF CHRIST.

70 One—the Repoſo—*a wooden print, in claro-obſcuro—fine and rare, by Jegher*
71 One—the ſame Compoſition—*Galle, &c.*
72 Three—Madona and Child, *Oſculetur*, &c.—Chriſt with St. John and a Lamb, *by Galle, one in Wood, by Jegher*
73 One—Chriſt with St. John and a Lamb—*remarkably fine*
74 Three Madonas, by *Vorſterman*, &c. and *a ſmall* Nativity, by *Panneels*
73* Two—Holy Families, by *Witdoec and Bolſwert*
74* One—ditto, by Witdoec—*very fine*, before the *addreſs of Moermans—rare*
75 One—the Holy Family—*a proof, in mezzotinto, by Earlom*
76 One—the Holy Family with many Saints, *by Snyers—fine*
77 One—Madona, in a Nich—with Angels carrying Fruit, &c. *by Galle—very fine*

SAINT-SUBJECTS.

78 Six, various—St. Sebaſtian, St. Gregory, St. Lawrence, &c.
79 Two—St. Bavon—by Pilſen; one St. Francis receiving the Stigmata, by Vorſterman—*fine*
80 Three, St. John—proof, by *Earlom*—St. Francis, and the Communion of ditto, by *Snyers*
81 Two—the Miracles of St. Francis Xavier, and St. Ignatius Loyola, by *Marinus—fine*
82 One—St. Ildefonſo receiving the Scapulary, by *Witdoec very fine*
83 St. Livinus—with reverſe, by *Caukerken—fine*
84 One—St. Roch interceding for the Peſtiferes, by *Pontius —very fine*
85 Two—St. Michael, by *Melar*—and the Martyrdom of St. Thomas, by *Neefs—fine*
86 One—the Marriage of St. Catharine, by *P. de Jode—very fine*
87 One—St. Barbara, by *Vorſterman—ditto*

88 One—St. Thereſa interceding for the Souls in Purgatory, *by Bolſwert, M. v. Enden—fine*
89 Five, various ſaint-ſubjects
90 One—the Martyrdom of St. Catherine, by De Leeuw—*fine*
91 Three—St Catharine, and St. Barbara, by *Bolſwert*, and another
92 One—St. Catharine, *etched by Rubens—fine*

FABULOUS SUBJECTS.

93 The Diſcovery of Achilles in Diſguiſe at the Court of Lycomedes, by Corn. Viſſcher—*very fine*
94 One—Diana repoſing after the Chace, *by Louiis—very fine and rare*
95 Two—the Graces, by De Jode—*reverſe—fine*—and Erichthonius, *by Van Sompel*
96 Three—two, Fury, *by Jegher*, and the Rape of Hippodamia, *by Baillu*
97 One—Ixion deceived by Juno, by P. Van Sompel—*brilliant*
98 One—Meleagar, *by Corn. Bloemart—remarkably fine*
99 One—Diana returning from the Chace—by Bolſwert—*fine*
100 One—Progné preſenting the Head of Itys to Tereus—*very fine*

End of the Tenth Day's Sale.

Eleventh Day's Sale.

FLEMISH SCHOOL.

RUBENS.

FABULOUS SUBJECTS continued.

1 THREE—Baucis and Philemon, *by Meyſſens*—Marriage of Thetis and Peleus, and *Le Quos Ego, by Daullé*

2 Three—Rape of Proſerpine, *by Soutman*—Venus Suckling Cupids, and Silenus, by *Faucii—proof*

3 Two—Venus Orta Mari, *by Soutman, and de Jode*

4 One—the Feaſt of Bacchus, *by Wyngaerde—fine*

5 One—Bacchanalian—*by Suyderhoef—very fine and rare*

6 Three—Heroiſm crowned by Virtue, *by Tanje*—a Flemiſh Dance—and Silenus, by *De Launay*

7 Four—Bacchanalian Subjects, *by Soutman, Jegher, Van Orley*, &c.

8 One—Satyr with a Basket of Grapes, by Voet, *rare*

9 Three ſubjects of Bacchus, *by Suyderhoef and Soutman*, &c.

RUBENS

HISTORY, ALLEGORY, &c.

10 One—the Battle of the Amazones, *on* 6 *ſheets*, by Vorſterman—*capital*
11 One—the ſmall print of ditto, by *Tardieu—fine*
12 Three—Cambyſes, Seneca, and Cleopatra
13 One—Thomyris, by *Pontius*
14 One—Abundance, *by Van Keſſel—fine and ſcarce*
15 One—Neptune and Cybelé, *by De Jode, a curious unfiniſhed proof*
16 One—Romulus and Remus, *by Van Egmont, very rare*
17 Four—the Cieling of the Banquetting-houſe, by Gribelin and Vorſterman—*fine*
18 One—the Rape of the Sabines, *by Martinaſie*

ALLEGORIES.

19 Four—the Colour-grinder, *by Galle*—Roman Charity, by *Voet and Panneels*, &c.
20 The Garden Scene, *by Jegher, on two ſheets, wooden print—ſcarce*
21 One—a ſimilar Compoſition, by *L'Empereur—very fine*
22 *One*—A BRILLIANT PROOF *of this laſt print*
23 Three—Woman with a Pot of Charcoal, *by Boëce*—Children with Grapes, *by Schmitze*—and St. Martin dividing his Cloak, *by Chambers—proof*
24 One—Nature embelliſhed by the Graces, *by Van Dalen—very fine*
25 Two—an emblematical ſubject, *by Bickham*, and the Flemiſh Feaſt, *by Feſſard*
26 Two—the Prodigal's Feaſt, proof—and Boor's quarrelling—Vorſterman, after Breughel
27 Two—Faith, Hope, and Charity, and the Graces, by *Michel—proofs*
28 Four, various *wooden prints*, by Jegher—one the Repoſo, *in claro-obſcuro*

RUBENS.

PORTRAITS.

29 Two—Charles V. and Iſabella of Eſté
30 Two—Philip IV. of Spain and Queen, *by Pontius—fine*
31 Two—Henry IV. and the Duc de Sully, *in colours, by Janinet—fine*
32 Two—the Archduke Albert, and Infanta Iſabella, *by Muller—fine*
33 Four—Philip IV. and Queen, and two others, *one an etching*, by Rubens
34 Seven—Philip III. of Spain—Archduke Albert, &c.
35 Ferdinand of Auſtria, on Horſeback, crowned by Fame, &c. *by Vander Does—fine*
36 One—Carolus de Longueval, *by Vorſterman—very fine*
37 One—the Count Duc d'Olivarez, *by Pontius—ditto*
38 Four—Portraits of Rubens—one with the hat, *by Pontius*
39 One—Portrait of Rubens, by Woollet—*proof*
40 Four—Rubens, and his two Wives, *by Mc. Ardel Facius and Elliott*
41 Four—Rubens, *by Hollar*—and his Children, by *Daullé*, &c.
42 One—Rubens with his Wife and Child, *by Mac. Ardel—fine proof*
43 Two, Rubens's Wife, by Earlom, &c. *one a proof*
44 Four—Rubens's Wife and Children, by Pether, Taſſaert and Chambers—*one a proof*
45 Four—the Earl of Arundel, *by Houbraken*, Philip Rubens, &c.
46 One—Paracelſus, by Van Sompel, *before the name of Rubens—remarkably fine*
47 Four—Rubens with Lipſius, &c.—the Siameſe Ambaſſador and Prieſt, by Capt. Baillie, &c.
48 Eight, various

MEDALS, GEMS, &c.

49 Fourteen—Buſts of Emperors, &c. by Pontius, Vorſterman, &c.—one is a drawing
50 Eleven, of Titles, &c. *one proof*

RUBENS.

SETS OF PRINTS.

51 Twenty-four, ſcripture ſubjects—the Cieling of the Jeſuits Church at Antwerp, *by Punt, firſt impreſſions*
52 Eight—the hiſtory of Achilles, by Ertinger
53 Nine—the ſame compoſitions, *by Baron, including Frontiſpiece*

HUNTINGS.

54 One—the Lyon-hunting, by Bolſwert—*capital*
55 One—the Lyon and Tyger-hunting, *by Suyderhoef—ditto*
56 One—Lyon Hunting, *by Soutman*—ditto
57 One—the Wolf Hunting, by *ditto—ditto*
58 One—the ſame compoſition, by *Leeuw—ditto*
59 One—the Boar Hunting, *by Soutman—ditto and rare*
60 One—the ſame ſubject, *by Leeuw—fine*
61 One—the Boar Hunting, *by Soutman, 2 ſheets, ditto*
62 One—the ſame ſubject, *by Van Keſſel—fine*
63 One—Hunting the Crocodile and Hippopotamus, *by Soutman—fine*
64 Two—Stag Hunting, by *Goupy—one coloured*
65 Four—Stag Hunting, Lyon Hunting, &c. by *ditto—Moyreau, Winſtanley, &c.*
66 Two—Lyon Hunting, by *Ridinger*, and Lyons at Play, *by Walker*

LANDSCHAPES.

67 Six—the ſet of large Landſchapes, *by Bolſwert, prime impreſſions—two of them are before the addreſs*
68 Two Duplicates of the ſame, viz. the Deluge and View of Cadiz—*fine*
69 Twenty—the ſet of ſmall Landſchapes, *including* the Sea Storm, *by Van Ertvelt*
70 Two—the Cart-Landſchapes, *very fine*, and a view in Flanders, *by Major*

RUBENS.

LANDSCHAPES.

71 One—the Rain-bow landſchape—PROOF
72 One—Boor's Dancing—*Leo Van Heil, &c. ſcarce*
73 Four—Landſchapes, by *Lucas Van Uden—fine*
74 One—Going to Market—large Landſchape, *by Browne*
75 Four—the ſet of Lyons, by Bloteling—*ſcarce*

DISCIPLES OF RUBENS.

JACOB JORDAENS.

76 Three Etchings—Mercury and Argus, &c.
77 One—Le Roi Boit, *by Pontius—capital*
78 Two—the Satyr in the Houſe of the Peaſant, *by Vorſterman and Neefs*
79 Two—the Family Concert, and Noſce teipſum, *by Bolſwert*, &c.
80 Two—Jupiter and Amalthea, and piping Pan, *by ditto*
81 Two—the Nativity and Flight into Egypt, *by Pontius* and *De Jode*
82 Two—the Nativity, *by Marinus*, and Mercury and Argus, *by Bolſwert—fine*
83 Two—St. Martin of Tours, and St. Apollina, *by De Jode* and *Marinus*

GERARD SEGHERS.

84 One—Madona and Child, &c. *by Pontius—rare*
85 Two—Peter's Denial, *by Bolſwert and Paulis*
86 One—Mary Magdalen, by *Neefs—ſcarce*
87 Five—the laſt Supper, *by Natalis*—Dead Chriſt, *by Wyngaerde*, and 3 others

GERARD SEGHERS.

88 Two—the Penitents, by *Neefs*, and St. Cecilia, *by Lauwers*

89 Three—St. Anthony of Padua, by *Neefs*—and St. Francis Xavier, *by Vorſterman*—and the Death of *St. Francis de Paula, by Bolſwert*

90 Four—St. Francis Xavier, by *Borrekens*—St. Francis Borgia, *by Bolſwert*—and 2 others

91 Two—St. Staniſlaus Kotska—ond Aloyſius Gonſaga, both by *Bolſwert*

92 One—the Shepherd and Shepherdeſs, by Neefs—*rare*

ABRAHAM DIEPENBECK.

93 Two—large Theſes, by *Bolſwert*, &c.

94 Two—the Holy Family, and Ecce-Homo, both *by De Jode*

95 One—the Flight into Egypt, *by Waumans M. v. Enden—very fine and rare*

ERASMUS QUELLINUS.

96 Three—Baptiſm of the Eunuch, *by Lauwers*—and two ſaint ſubjects, *by Bolſwert and Galle*

97 Ten—etching of Boys—three by *Tomas*, *Boel*, &c. and 6 by *Van Thulden*

VARIA.

98 Two—Abraham's Sacrifice—and a Concert, both by *Bolſwert*, after *Rombouts*

VARIA.

99 Three—Concert—*Vorſterman*, after *De Coſter*—St. Leopold preſented to the Madona, by *ditto*—after *Vanden Hoecke*, &c.

100 Two—St. Sebaſtian, and St. Helen, by *De Jode*, and *Baillu*, after *P. van Lint*

101 *Revelatio Ordinis SS. Trinitatis Redemptionis Captivorum* ſub Innocentio III. Anno 1198, *by van Thulden*

End of the Eleventh Day's Sale.

Twelfth Day's Sale.

VARIA.

1 TEN—Chineſe prints of Flowers, Birds, &c. large ſheets, and a *Chineſe Map*
2 Ten, of Antique Vaſes, &c. by *St. Non*, in *aquatinto*
3 Thirty-four of Antiquities
4 Nine of Antique Statues, and Baſſo Relievos
5 Eighteen etchings of Vaſes, and other Antiquities, by *St. Non*
6 Thirty of Gems, &c. *by Cheron*
7 Forty-ſeven of antiquities, Baſſo Relievos, &c. by *Galeſtruzzi*, &c.
8 Thirty-one of Antique Vaſes, *by Polidoro*
9 Twenty-five—*Mac Swinney's* Monuments
10 Thirty-one of Antique Statues, Buſts, &c.
11 Forty-ſix Baſſo Relievos—antique
12 Fifty prints for Virgil's Æneas, mounted
13 Five large, curious controverſial prints, by *Joſt. Ammon*, &c.

ANTIENT GERMAN WOODEN PRINTS.

14 Two large and curious Proceſſions
15 One—the Ship of Fools—*very large—printed at Amſter dam by Pieter Soen*
16 Five, large ſcriptural, by *Hans Sebald Beham, and Hans Schauffelein*, &c.
17 Three, by *Joſt. Ammon*, &c.—the Siege of Vienna, &c.
18 Seven—a large Bird ſight of the Siege of Vienna in 1529 and 30—and ſix of Military figures, by Nicolas Meldeman
19 Ten, various—one, the Siege of Tournay in 1499
20 Six large prints *with marks—one, Lucas van Cranach, the others unknown*
21 Nine, various, ditto, without mark
22 Six, various—ditto—ditto
23 Seven, by Hans Senger and Melchior Lorich
24 Thirteen—by *Corn. Heviſſen, Cornelius Bos*, &c. *Hans Veith*, &c.
25 Seven, large ſcriptural, without mark
26 Seven, large ditto, by *Hans Burgmair*
27 Five, by Hans Schauffelein, Hans Sebald Beham *Albrecht Glockendon illuminist*

GERMAN MASTERS.

VARIA.

28 One—the Holy Family, by *Matham*, after *Sandraert*
29 Two—the Nativity and St. Jerome, *by Kilian*, after *Heintz—fine*
30 Three, by *ditto*—and *Sadeler*, after *ditto*
31 Four—the Family kneeling before the Madona, *by Boece*—the Country Attorney, by *A. Walker*, both after *Holben*—and 2 Chriſtal Vaſes, *by Dankerts*
32 Five—the Annunciation, Nativity, &c. *by Killian*, Sadeler, &c. after *P. Candidus*, or *Peter de Wit*

GERMAN MASTERS.

33 Six, by the *Sadelers*, after *John ab Ach*—the Nativity, Judgment of Paris, &c.
34 One—the Great Hall of Prague, by Sadeler—*ſcarce*
35 Thirteen—*various*—*Hans van Luick*, *Sandraert*, *Storer*, *Rottenhamer*, *Speccard*, *Rugendas*, *&c.*
36 Thirteen of Battles, *etched by W. Baur* in 1635—*very ſpirited*
37 Twelve, of ditto—by ditto—ditto—*equally fine*
38 Eleven—etchings of Landſchapes, by *Jonas Umbach in Augſpurg* 1678—*compoſed and executed with great taſte*
39 Twenty-five pleaſing etchings of Landſchapes, by *Count Hagedorn*, and *four* of Heads, by *ditto*
40 Twenty etchings of Landſchapes, Charlatans, Scripture and fabulous ſubjects, by *Dietricy*—*all proofs, before the numbers, very fine and rare*
41 Forty-one, mountainous and romantic landſchapes, with wild Animals, viz. Lyons, Leopards, Tygers, Deer, Wolves, Foxes, &c. *by Ridinger, firſt impreſſions*
42 Eight, various, by *Albert Durer*, *Lucas Van Leyden*, *Hopfer*, *&c.*
43 Eighteen large Views of Dreſden, *by Belotto de Canaletto*—*firſt impreſſions*
44 Fifteen various, by and after *Adam Elſheimer*—*ſome ſcarce*
45 Twelve—the work of *Count Goudt*, *after ditto*, *very fine*, *including 5 copies*, *by Hollar*, *&c.*
46 Three, by the Maſter of the *Caduceus*, and of the *Rat Trap*—*ſcarce*
47 Seven, by *Jacob Binck*—*Adam Altdorffer*, &c.
48 Thirteen, *various*—*ſome with marks unknown*
49 Seventeen, *various*—the 12 months, &c.
50 Twenty, various
51 Thirty-ſeven, *various*, *Le Blon*, *&c.*
52 Three, by *Jerom and David Hopfer*—*fine*
53 Ten, by *Theodore de Bry*—*very fine*
54 Twenty-two of Vaſes, by Adam Altdorffer—*rare*
55 Seven, *various*, *moſtly with marks*
56 Twenty-two—the Life of the Virgin, by *Wierx*—*fine*

GERMAN MASTERS.

57 Eighteen—the Paſſion of Chriſt, by *ditto*
58 Twenty-five, by *Jacob Binck—many rare*
59 Seventeen, by *Hans Broſamer—ſcarce*
60 Eight, by *ditto—ditto*
61 Twenty-eight, by *Adrian Collaert*, &c.
62 Sixteen, *by ditto*

GREGORI PENTZ.

63 Twenty-four, *various*
64 Ten, ditto—*the Triumphs*, &c.
65 Nineteen—ditto—*ſcriptural*
66 Twenty, ditto—*ſcriptural—very fine*
67 Thirteen—ditto, by *Pentz, Hans Sebald Beham*, &c.

HANS SEBALD BEHAM.

68 Seventeen—Merry-makings, &c.
69 Sixteen—the Liberal Arts, &c.
70 Eighteen, various—humorous ſubjects, &c.
71 Twenty-two—ſcriptural, &c. *fine*
72 Eight—*free ſubjects—ditto*
73 Twelve—the Labours of Hercules—*very fine*
74 Twelve—another ſet—*equally fine*

HENRY ALDEGREVER, *or* ALDEGRAAF.

75 Thirteen, various—*ſcriptural*, the Evangeliſts, &c.
76 Twelve—the Labours of Hercules
77 Twelve, ſcriptural
78 Twenty-four, various
79 Three—Portraits—*very fine, Vander Helle, Jo. van Leyden and Knipperdolingh*
80 Two—*Imago Henrici Aldegrevers*, Æt. 35, *original and copy*

H. S. P.

81 Seventeen, various ſubjects—*very fine*
82 Sixteen—ditto—*ditto*

LODOVICK KRUG.

83 Two—the Shepherds' and Wiſemen's offering—*fine—with reverſes*
84 Five, various, *ſcriptural*
85 Four, various—*ſcarce*

DIRK VON STERN.

86 Six, various—*fine and rare*
87 Seven—ditto—*ditto*
88 Six—ditto—ſcriptural—*ditto*

MAITRE A L'ECREVISSE, *maſter of the* CRAB.

89 Six of the Paſſion of our Saviour—*rare*
90 Three—Madonas—*fine and ditto*
91 Seven, various
92 Five—ditto, &c. ſcriptural

MATHIAS ZAGEL.

93 Three—Solomon's Idolatry—St. Chriſtopher, and St. Margaret—*fine and ſcarce*
94 Two—various—*very fine and rare*
95 Four—ditto—St. Sebaſtian, St. Catharine, &c.
96 One—Martyrdom of St. Catharine—*fine and rare*
97 Three—the Tournament, Xantippe &c. *very fine and ſcarce*
98 Two—the Madona—and Herodias—*ditto*
99 Two—a Converſation—and Martyrdom of a Saint—*ditto*
100 Four, various—St. George, &c.—*ditto*

End of the Twelfth Day's Sale.

Thirteenth Day's Sale.

WOODEN PRINTS, *chiefly by the old* GERMAN MASTERS.

1 SEVEN, various, *by Dirck von Stern*, or *Vander Staaren*
2 Seven, by Hans Baldung Grunn, &c. LAPSUS HUMANÆ GENERIS
3 Fifteen, by I. M. A. *Joſt Ammon*, &c.
4 Ten of Equeſtrian Figures of Princes—*no name*
5 Twelve, by *Hans Sebald Beham*, HSP. &c.
6 Twelve, various—*ſome with marks*
7 One—*the firſt leaf of the Flemiſh Spiegel*
8 Fifteen, by *Micarino da Sienna*, &c.
9 Fourteen, *Via Crucis*, *by Ant. Parmeggiano*
10 Ten, various, *by Albert Durer*
11 Two—a Crucifixion, and St. Jerome, by *ditto*—*very ſcarce*
12 Twenty of the ſmall Paſſion, by *ditto*

13 *Great part of the rare and curious print of* LA NOUVELLE MAPPE-MONDE-PAPISTIQUE, *with the intire deſcription—ſee De Bure, Bibliographie inſtructive No* 707—*the ſubject is treated with no ſmall degree of humorous rancour, and the article is ſo rare, that it ſold for* 460 *Livres at the Duke de la Vallieres Sale in* 1784

14 Thirteen—the Paſſion of Chriſt, by *Lucas van Cranach—half ſheets—very fine*

15 Seven, various, by *ditto*, two tilts—the School, &c.

16 Ten, ſcriptural, Madonas, &c. by *Hans Burgmair*

17 Forty-ſix ſubjects of Romance or Poetry, *relating to the Life of the Emperor Maximilian, large quarto, intended perhaps for the original edition* of the TEWRDANNCTES by *Hans Burgmair, extremely ſcarce*

18 Thirty-ſix ſmall prints of Saints, *no name or mark*

19 Forty, ſmall—the Life of Chriſt, by *Albert Altdorffer—fine*

20 Fifteen, Saint-ſubjects, by *ditto—ditto*

21 Seven, ſcripture and Saint-ſubjects, by *ditto—ditto*

ALBERT DURER.

His Engravings on Copper, and Etchings.

The following Work, which is one of the fineſt and moſt complete, of this celebrated Engraver, ever brought to the Hammer in England, was formed above 200 *years ago—and the whole is, without exception, in the higheſt ſtate of preſervation; and not an article paſted.*

PORTRAITS OF THE ARTIST.

22 Two, by *Killian* and *Stock*

23 Three, by *Killian, and Hondius*

24 Six, *various*, 5 circles

25 Five—his Portrait, that of his Father, two of his wife, one as a Madona, *and a reverſe—all by Hollar*

PORTRAITS *engraved by* ALBERT DURER.

26 Three—Frederick Duke and Elector of Saxony, two of them copies—1524

27 Two—Albert, Cardinal Archbishop of Mentz—1519 Æt. 29, and 1523, Æt. 34

28 Two—Bilibald Pirkeymher 1524 Æt. 53, and Philip Melancthon 1526

29 One—Erasmus—1526

SCRIPTURE and SAINT SUBJECTS.

30 Two—the Nativity—Joseph at the Well—*original and copy*

31 Two—Madona and Child, with Elizabeth, *no date*—and a Madona *sitting in a chair* 1506

32 Madona *suckling the Child* 1503, and 3 copies

33 Two—Madona *suckling the Child* 1512—Madona and Child *sitting against a Tree* 1513

34 Two—Madona, *Child asleep* 1520—Madona *sitting on a cusheon placed upon a stool—she is crowned by an angel* 1520

35 Two—Madona and Child, *within a bound fence, crowned by two angels* 1518—Madona and Child in a Landschape, *sitting on a stone-seat* 1514

36 Three—Madona and Child *with the pear* 1511—in the Landschape there is a Bridge of one arch—a copy in the same direction, and a *pen-drawing* of the same

37 One—Madona, *suckling the Child, in a Landschape*, above is a representation of GOD THE FATHER, &c. 1520

38 Two—Madona, *with the monkey, no date*, and a copy

39 Two—*Madona standing on a crescent*—one 1514, the other *without date*

40 Two—other Madonas, *on a crescent, each having a crown of glory on*—1508 and 1516—and a copy of the last—3 *prints*

41 One—*the large Holy Family, in a Landschape Joseph asleep—no date*

42 Sixteen—*the Passion of Christ* 1507, 1508, 1509, 1511, 1512, and 1513

ALBERT DURER.

SCRIPTURE and SAINT SUBJECTS.

43 Ten—*copies of the above*
44 One—the Crucifixion, 1508
45 Four—*the ſmall Crucifixion, a circle* of 1½ inches diameter *original and* 3 *copies—engraved for the Pommel of the Emperor's ſword*
46 Two—Angels bearing the Holy Handkerchief 1513, and St. Anthony reading 1519
47 Five of the Apoſtles, *ſingle upright figures* 1514, 1523, 1526 —*NB. no more of this ſet ever engraved*
48 Three—two, St. Sebaſtian—*and an emblematical* figure of Chriſt ſtanding
49 Two—St. Chriſtopher—both 1521
50 One—the large St. Jerome, *in a Landſchape—no date*
51 One—the Prodigal Son—*no date*
52 Two—St. George on Horſeback—*original and copy*
53 One—St. Jerome, *in his chamber* 1514—*and a copy*
54 One—*St. Hubert kneeling—capital—no date*
55 One—the Crucifixion—*outline only—no date—rare*
56 One—the Burial of Chriſt 1507
57 One—*Adam and Eve—capital* 1504
58 One—*the copy by Wierx—at* 16 *years of age—very fine*
59 Two—*St. George ſtanding, the Dragon at his feet; and Juſtice ſeated on a Lyon*

SUBJECTS OF FANCY, &c. engraved on Copper.

60 Two—a Satyr piping to a naked Woman and Child 1505 a naked Man drawing his Bow, a Woman, *alſo naked*, ſitting beſide him *careſſing a ſtag—no date*
61 One—the Melancolia 1514—*capital*
62 One—*the large* FORTUNE, *winged, called by ſome* PANDORA—*by others*, TEMPERANCE—*holding a covered cup in one hand, and a bridle in the other—no date—capital*
63 One—Woman and Child, *naked*, at the Mouth of a Cave —*no date*

ALBERT DURER.

SUBJECTS OF FANCY, &c.

64 Three—a Savage maltreating a Woman, *no mark, nor date* —the monſtrous Hog—*no date*—and a group of Hounds, *copied* from the St. Hubert

65 Two—an old Man and young Woman—and a group of ſix Men, *one on horſeback, another leaning on a halbert, both without date*

66 Two—*the white Horſe—one under an arch—both dated* 1505

67 Two, eſcutcheons, *mantled, on one a Lyon*—Creſt, *a Cock crowing—on the other a Death's Head ſurmounted of a winged helmet—Supporters a Lady and a Savage in converſation—both without date*

68 One—a naked Woman ſpeaking to a Man, who is aſleep near a ſtove—called *Albert's Dream, with a reverſe —no date*

69 One—a Woman carried off by a Sea Monſter—*no date*

70 One—a naked Woman on the lap of a Satyr, another Woman about to ſtrike her with a ſtick, which a naked man prevents—*capital, no date*; with a reverſe

71 One—a Gentleman and Lady walking—*Death appears ſkulking behind a tree—no date*

72 Two—the group of four naked women—*date* 1497, *on a globe at top—with the original print by Iſrahel van Meck*

73 Two—the Warrior on horſeback, Death riding by his ſide —called the Horſe of Death 1513; with the copy in 1564

74 Two—a ruſtic Man and Woman—*a Baſket of Eggs on the fore ground* 1512; and two ſimilar figures *dancing* 1514

75 Two—the Bag-piper 1514—*original and copy*

76 Two—the Sorcereſs, with little Angels—and the *Little Fortune—no date*

77 Two—Boys blowing Trumpets—*original and copy*

78 Two, Converſations—*one of two figures, the Man pointing upwards*—the other of *three men, one holding a Baſket of Eggs—no date*

ALBERT DURER.

FANCY SUBJECTS, &c.

79 Two, *an Enſign*—and a *Man on horſeback, galloping*—*no date*

80 Two, Converſations, each of a Man and Woman walking—one is a *Tartar and his Wife and Child*—the other a *fat man*, &c. *a bird pecking at his face*—*no date*

81 Two—a Lady on Horſeback, *with a large feather* in her bonnnet, ſhe leans with her right hand on the ſhoulder of a man with an halbert, who is ſtanding—*original and copy*—*no date*

ETCHINGS, by ALBERT DURER.

82 Two—ſingle figures of *Chriſt with the Crown of Thorns, and Stigmata, one ſtanding* 1512—the *other ſitting* 1515—*and a copy of the latter*

83 Four etchings *on iron*—Chriſt praying in the Garden 1515 and an angel flying with the Holy Handkerchief, 1516

84 One—the Ecce-Homo—*Chriſt ſitting near an arcade with ruins*—*very rare*—*no date*

85 One—a young Woman aſleep—a naked man tearing his hair, and three other figures, *without mark or date*—*and a copy*

86 Two—a young woman carried off by a man *riding on an Unicorn* 1516—and a Landſchape, *with a large cannon on the fore-ground* 1518

87 One—the Holy Family, &c. *etched on tin*—*no mark nor date*—*and a copy dated* 1506

88 One—St. Jerome in a *Landſchape* 1512

Engravings and Etchings, after ALBERT DURER.

89 Five, various—St. Jerome in his chamber 1512 *(ſuppoſed by Albert, but very doubtful)*—Moſes on the mount 1524—a buſt of a man in a circle by R. Maſſey, MD. a long ſlip containing 5 heads—and a Madona and Child with a young girl

Engravings and Etchings, after ALBERT DURER.

90 Three large Buſts by Sadeler—*one of a meager old Man with a beard—the other two young women*

91 Two—Madona and Child, with a young Female Saint ſtanding, by *Egidius Sadeler*, and a Holy Family, by ditto—*with a Fox on the fore-ground—both fine*

92 One—the laſt mentioned print—*a beautiful proof*

93 Two—Chriſt carrying his Croſs—by *ditto*—and the *large Anachronic print of the paſſion*, by *Matham—very fine*

94 Ten, *various*, ſmall prints, ſix of them by *Hollar*

95 Four, of ſmall *ornaments, eſcutcheons*, &c. *ſuppoſed to be etched by Albert Durer—and* 4 *others*

96 One—*the Martyrdom of* 10,000 *Saints, engraved by F. Vanden Steen—on* 4 *ſheets—in the middle of the print ſtands Albert Durer, with a kind of fan in his hand, and beſide him his friend Pirkeymher—the print is* EXTREMELY SCARCE, *and this impreſſion, which is before Albert's mark on the fan, is perhaps* UNIQUE

97 Four ſacred emblems, by *Wierx, De Bruyn*, &c.

98 Sixteen—the Life of the Virgin—*copied by Marc Antonio from the wooden prints*

99 Twelve of the *ſmall paſſion*—by *ditto*

100 Fourteen Duplicates of the ſmall paſſion engraved by Albert Durer

End of the Thirteenth Day's Sale.

Fourteenth Day's Sale.

PRINTS *on* COPPER, *by the* early Masters *of the* 15*th. Century.*

The following assemblage is presumed to be the most extensive, as well as the most choice in point of impression and preservation ever offered to the public in this kingdom—and the opportunity which now offers itself to the curious amateur, of forming a series of the art from its commencement, is such as in all probability may never occur again.

Early Prints *without name or mark, whose authors are unknown—but supposed from their character, to be prior to those that bear marks.*

1 TWELVE of Birds, Foliage, &c. *designs for Goldsmiths or Illuminists*

Antient German.

2 Eleven of Birds, quadrupeds, &c.—*ditto*

3 Seventeen—Animals, Birds, Equeſtrian figures, Savages riding on Unicorns—Poſtures, &c. *ſome of which have given the hint to Callot, very curious*

4 Thirty-ſeven—*part of a pack of antient playing cards*—the ſuits are *Hares, Paroquets, Gilly Flowers, Roſes and Colombines—the Kings and Queens are mounted on horſeback, and each ſuit has two armed pedeſtrians inſtead of one knave or valet as in our time—perhaps one for the King the other for the Queen—ſome of the Court cards ſeem leſs antient than the others—very curious and rare*

5 Eight *curious antient ſcriptural ſubjects*

6 Twelve, ditto—*Saints, Converſations, &c.*

7 Sixteen *capital Letters curiouſly compoſed of humorous and groteſque figures, human and animal—deſigns for Illuminiſts*

8 Six, various, *ſcriptural*, &c. *very curious*

9 Nine—*Madonas and Saints—ditto*

10 Seven—*ſcripture and ſaint ſubjects—ditto*

11 Fifteen—*the Madona—Trinity—Chriſt and the Apoſtles, ſurrounded, with flying ſcrolls, on which is inſcribed the apoſtle's creed—very curious*

12 Twelve—*Chriſt and eleven Apoſtles—their names, and the Apoſtles Creed, inſcribed on ſimilar ſcrolls—ditto*

13 Twelve—*the Apoſtles—with the Creed in ſcrolls, the ſame as in the preceding Lot—with a difference of one—ditto*

14 Thirteen—*the Apoſtles—including St. Paul, of a larger ſize without any inſcription*

15 Nine—*four—the Evangeliſts—five of the Apoſtles—the ſize of the laſt lot*

16 Four—the Evangeliſts—*Circles with blank ſcrolls, perhaps they are proofs*

17 Twelve, curious, *of figures in ſcroll-work—deſigns for Chaſers perhaps*

18 ARS BENE MORIENDI—*complete, in* 11 *prints—very curious and rare*

Antient German Prints,

with Names *or* Marks.

Iſrahel van Meck, *Father and Son.*

Altho' it is pretty generally ſuppoſed that Martin Schoen is the earlieſt Engraver, who marked his Works—yet there is ſufficient reaſon to believe that the Elder Iſrael van Meck was an Engraver, and that many of the prints, aſcribed to the Son, are by him—If this is granted, he ought to *be placed at the head of the German School.—Indeed* PAOLO LOMAZZO *who wrote in the 16th Century, calls Iſrael van Meck (meaning the Father no doubt)* "*Inventore del Tagliar le Carte* "*di Rame e Maeſtro del Buon Martino*" *(i. e. Martin Schoen)—But it muſt be confeſſed that it is difficult, if at all poſſible, to diſcriminate their works—tho' thoſe that bear a more Gothic character may perhaps be fairly aſcribed to the Father.—Be this as it may; the following aſſemblage is lotted without any attempt at diſtinction—the curious amateur being intirely left to the exerciſe of his own judgment.*

19 One—Iſrahel van Meckenen Goltſmit.

SCRIPTURE SUBJECTS.

20 Three—Samſon and the Lyon—*and Judith and Holofernes —the latter very curious and rare*

21 One—the Birth of the Virgin—*half ſheet—very fine*

22 One—the preſentation of the Virgin—*ditto—ditto*

ISRAHEL van MECK.

SCRIPTURE SUBJECTS.

23 One—the Annunciation—*ditto—ditto*.
24 One—the Marriage of the Virgin—*ditto—ditto*
25 Five—Annunciation, Holy Family, &c.
26 One—the preſentation in the Temple—*ditto—ditto*
27 One—the Wiſemen's offering—*ditto—ditto*
28 Two—the Nativity—*one very fine*
29 Three—the Wiſemen's offering—the Madona, and St. Luke painting the Madona—*fine*
30 Two—Herod's cruelty, and another—*very fine*
31 Three—the Holy Family, and two others—*fine*
32 One—Chriſt among the Doctors—*very fine*
33 Three—Chriſt carrying his Croſs, *the ſmall one*, and two Crucifixions—*rare*
34 One—*the large Portement de Croix—capital—and remarkably fine*
35 Three Crucifixions—*one illuminated*
36 One—the Deſcent from the Croſs—*fine & rare*
37 Twelve—the Paſſion of Chriſt—*complete, and uncommonly fine, both as to impreſſion and preſervation*
38 Ten—the Wiſe *and Fooliſh Virgins—fine*
39 Two—the large Herod's Feaſt—*remarkably fine—and the ſmaller ditto*
40 Two—Chriſt—and Madona and Child—*each have on an Imperial Crown—curious and rare*
41 One—*Madona in glory ſtanding on a creſcent—ſurrounded by emblems of the paſſion—many ſaints at bottom kneeling—curious and rare*
42 One—*Madona in glory crowned by two angels—angels playing on muſical inſtruments, and other angels beating down devils—ditto*
43 Two—Madona and Child *on a creſcent—Madona crowned—curious and rare*
44 Three—*the Madona on a creſcent—the Repoſo, very fine, and Albert Durer's copy of the laſt*

ISRAEL van MECK.

SCRIPTURE SUBJECTS.

45 One—the Death of the Virgin—*fine and rare*
46 One—the ſame ſubject—*a different compoſition—remarkably fine*
47 Two—*different compoſitions of the Marriage of St. Catharine—very fine impreſſions*
48 Twelve ſmall circles, *on two leaves repreſenting the Nativity, Wiſemen's offering—Symbols of the Evangeliſts, and other emblems of the Chriſtian Religion—fine and rare*
49 *Five emblematical ſubjects of Chriſtianity—curious and rare*
50 One—*ditto—very fine and ſcarce*
51 Three—*two ditto—and St. Francis receiving the Stigmata—fine*
52 Nine various emblematical and ſaint ſubjects—*curious and rare*
53 Thirteen—the Apoſtles—ſmall upright ſingle figures—*ſcaree*
54 One octavo leaf—*containing 6 ſmall circles about an inch diameter*, containing each two of the apoſtles—and 1 containing 2 circles, Chriſt ſitting on his Croſs, &c. *rare*
55 One—ditto—containing 6 ſimilar circles of Apoſtles, and two containing each two circles of Death's Dance—*rare*
56 Fourteen—*Chriſt, the Madona, and twelve apoſtles—a ſingularly fine and uniform ſet—extremely rare*
57 Six—the *twelve apoſtles, half ſheets, two on each, half length figures—with the Creed at bottom—a remarkably fine and uniform ſet—and extremely rare*

SAINT SUBJECTS.

58 Fifteen of ſmall ſaints—*rare*
59 Eighteen of ditto—*larger—very ſcarce*

ISRAEL van MECK.

SAINT SUBJECTS.

60 Sixteen of ditto—*quarto—curious and rare*
61 Two leaves *containing* 12 *circles, repreſenting ſaint and emblematical ſubjects—beautiful impreſſions, and extremely rare*
62 Two leaves—*quarto—each containing* 6 *ſmall circles*—one, *with the apoſtles two in each circle*—the other, *with ſingle figures—Chriſt*, the *Madona*, St. Lawrence, &c. *fine and very rare*
63 Three different repreſentations of St. Chriſtopher—*rare*
64 A leaf—*quarto—containing ſix circles, a female ſaint in each—and three others*
65 Two—St. Urſula—*very fine—and St. Odilia*
66 One—St. George—*a circle, curious and rare*
67 One—*St. Jerome in his chamber, (which had been copied by Albert Durer)*
68 One—*St. Anthony tormented by Devils—very fine and rare*
69 One—St. Mary Magdalen, and St. Mary the Egyptian—*very fine*

SUBJECTS OF FANCY, &c.

70 *Ten curious of Foliage, &c.*
71 Five ditto—*one, the Genealogy of Chriſt*—the Artiſt's cypher, &c. *fine and rare*
72 Nine—*ſix of foliage—three of ſhips—rare*
73 Eight of eſcutcheons and animals—*very fine and ſcarce*
74 Six leaves—*four initial letters on each for Illuminiſts*
75 Three—*two of naked boys*, &c.—*the other containing two ſubjects—one of them two Cavaliers tilting*, &c.
76 Thirteen ſubjects of Converſation, *two figures in each—very curious and rare*
77 Eight—*an elegant gothic Tower—two Porte-Dieus or Pixe's—a Font and Cover—a rich and elegant Crozier—and a Cenſer—rare*

ISRAEL van MECK.

SUBJECTS OF FANCY, &c.

78 One—a curious gothic ſhrine—*rare*

79 Three—*the group of naked figures, with a globe fixed to the cieling, very fine—a reverſe of ditto—and Albert Durer's copy*

80 Two—*the Lovers walking—Death ſkulking behind a tree, very fine and rare—and the copy, by Albert Durer*

81 Ten various—*one a circle—Chriſt ſurrounded by the fathers of the church, and emblems of the Evangeliſts—Melancholia—with Albert Durer's copy, &c.*

82 One—the Death of Lucretia—*fine and rare*

83 Three—*a merry-making—and two ſubjects of the young Woman and Miſer*—and *a drawing of the younger Van Meck's monument viz. Two Eſcutcheons in the middle—with an inſcription in German round the ſides, importing that in the year of our Lord* 1503, *on the fifteenth of March in the evening died the worthy artificer Iſrahel van Mecknen, may his ſoul reſt in peace—in the extreme corners are the ſymbols of the* 4 *Evangeliſts*

MARTIN SCHOEN,

Called by the Italians—Buon Martino, Il Tedeſco, Martin d'Anverſa, &c. &c.

SCRIPTURE SUBJECTS.

84 Two—the Annunciation, and Nativity—*fine*

85 Two—the Nativity and Wiſemen's offering—*ditto*

86 Two—the Wiſemen's offering—and Flight into Egypt—*ditto*

MARTIN SCHEN.

SCRIPTURE SUBJECTS.

87 Three—the woman taken in Adultery—the baptiſm in the river Jordan—and Chriſt and Mary in the garden —*all very fine*
88 Ten—the wiſe and fooliſh virgins—*remarkably fine*
89 Three of the *larger virgins, and three copies*
90 Twelve—the paſſion of Chriſt, *a ſingularly fine and equal ſet*
91 One—Chriſt carrying his Croſs—*remarkably fine*
92 One—the Crucifixion—*ditto*
93 Five—four other Crucifixions—*fine—and the Deſcent from the Croſs*

SAINT SUBJECTS.

94 Twelve—Chriſt and apoſtles—*ſmall—very fine*
95 Nine, various ſaints—Agnes, Chriſtopher, Martin, &c. *very fine*
96 Eight—the ſymbols of the Evangeliſts, St. Michael, &c. very fine
97 Thirteen—ſmall ſaints—two, St. George, St. Anthony, &c. *ſeveral very fine*
98 One—St. Anthony tormented by Devils—*very fine—ſee* Vaſari—vol. II. p. 300

SUBJECTS OF THE MADONA.

99 Four various Madonas—*one ſitting on a creſcent—and one ſtanding on a Globe—both very fine*
100 Three different Madonas; *all remarkably fine*
101 One—the Death of the Virgin—*fine—ſee Vaſari.* tom. II. *page* 300
102 Three—*the Chriſtian's Coat of arms*—and *two ſymbolical —very fine*
103 Two—the Coronation of the Virgin, &c. *both very fine*
104 One—Chriſt adored by Angels—*curious and very rare*

SUBJECTS OF FANCY.

105 Twelve various—*four very fine—the Travelling Family*, &c.
106 Ten circles—eſcutcheons—*all very fine*
107 Fourteen of Foliage
108 Four—a Crozier, two Pixes, and a Cenſer—*rare*
109 Nine of Animals—*very fine*
110 One—the Battle—*remarkably fine*

G.

111 *A ſingularly rare and curious print, with this mark dated* 1466—It repreſents the Madona and Child ſitting on a Tribunal, with a ſaint on each ſide, and two Pilgrims on the pavement kneeling—above, on a kind of balcony appears the Trinity with a Hoſt of Angels—*the print is in good preſervation—came out of the Sagredo Collection—and was preſented to Mr. Rogers, by Robert Udny, Eſq.*

Boſche, &c.

112 Three—*a curious repreſentation of the laſt Judgment*, &c.

End of the Fourteenth Day's Sale.

Fifteenth Day's Sale.

THURSDAY, the 4th of APRIL, 1799.

VARIA.

1 TWENTY of Antiquities, chiefly of Roman monuments in England, Egyptian Mummies, teſſelated pavements, &c.

2 Fifty-eight of Coins, Seals, &c. *Engliſh*

3 Thirty-four—of Engliſh Topography——monuments, churches, &c. *the Green Dale Oke*, &c. *many of them are drawings*

4 Twenty-four—*Mac Swiny's* monuments, *Tombeaux des Princes, des Grands Capitains*, &c.

5 Six large—of Races, Huntings, &c. by *Tillemans*

6 Four large Huntings, by *Wootton*

7 Four large views of Plymouth, by *Lambert and Scott*

8 Two—the view of the Charity Children in the Strand on the 7th of July 1713, *a publick Thanſgiving Day, by Vertue*—and the Proceſſion of the Scald M ſerable Maſons, by *Benoiſt*

VARIA.

9 Five views of Windſor, by *Batty Langley*

10 Ten—Pine's antient and modern views of both Houſes of Parliament, with copy of the Illumination of King Hen. Sixth's *Charter of Eton College*

11 Seventeen various Architectural Views, Plans, &c. in England, by *Gibbs*, *Lindley*, *Ripley*, *&c.* and the Oxford Theatre, by *Worlidge*—18 pieces

12 Nine—the ſection of St. Paul's cathedral, by *Gwynn*, with the hiſtory of St. Paul, *painted by Thornhill in the Dome*

13 Seventeen—Sir Chriſtopher Wren's deſigns of St. Pauls; St. Stephen, Wallbrook; and Bow churches; the Monument, &c. *conſiſting of plans, ſections, and elevations*

14 One—*a large and accurate view of London, from Somerſet Houſe to St. Pauls—a drawing by Mr. Samuel Scott, in* 1750—*Indian ink, &c.*

15 Seventeen various Architectural, Topographical, &c. Engliſh and Foreign

16 Three ſubjects of Engliſh hiſtory—*the ſurrender of* Calais to K. Ed. III.—the deſtruction of the Spaniſh battering-ſhips at Gibraltar—and a view of the united Fleets of England and Holland, at Spithead, in 1729

17 Three—impreſſions taken from ſcriptural braſs plates in Magdalen pariſh church, Oxford—and a Madona, &c. by *Sherwin*, from a Baſſo Relievo in braſs

18 Five various, by *Sherwin*—the Fortune-teller, &c.

19 Twelve—pleaſing Landſchapes—*Le Veau after Weirotter—firſt impreſſions*

20 Twenty-four ditto—*etched by Weirotter—firſt impreſſions*

21 Twenty-four ditto—*ditto*

22 Seven—four large landſchapes with Greek and Roman ruins, by *Wagner*, and three from Taſſo's Jeruſalem, by *Sandby*, &c.

23 Ten various, by Bartolozzi, Zocchi, &c. after Carraci, Salvator Roſa, &c.

VARIA.

24 Twelve—the arabeſques of the Vatican, by *Raphael*; with the preface

25 Nine large views, Ruins, &c. in Italy, by Piraneſi—*firſt impreſſions*

26 Eight ditto—*ditto*

27 Twenty-nine, views in Rome, and other places in Italy—Antiquities, &c. by J. B. Falda, &c.

28 Eighteen large views of the principal churches, &c. in in Rome, by Wouters, Specchi, &c. *fine impreſſions*

29 Six large views in Rome, &c. by *Cunego* after *Cleriſſeau*—*firſt impreſſions*

30 Eight ditto—views near Naples—Trajan's arch near Benevento—the Amphitheatre there—the temple of Venus—Tomb of Virgil—Port of Cuma, &c. &c. by ditto after ditto—*firſt impreſſions*

31 Four of the above views in Rome—PROOFS

32 Five of the Neapolitan views—arch of Trajan, &c.—PROOFS

33 Four, after the antique, Adonis, &c. by Campanella, after drawings made by Mengs—*firſt impreſſions*

34 Seven Academies, by *Demarteau* after *Vanloo*, *Bouchardon*, &c.

35 Twenty-four various, *Carracci*, *Piraneſi*, &c.

36 Four prints in colours, by *Abraham Boſſe*, after *Raphael*, *Corregio*, &c.

37 Three ditto, after *Vandyck*, *Carlo Cignani*, &c.

38 Two ditto, *after Raphael*, &c.

39 Four various—*Michael Angelo's Dream*, &c.

40 Five—St. Jerome, &c. *etching and chiaro-ſcuro*, &c. *by Parmeggiano*

41 Two—Salvator Roſa—one, *the etching* of Saul and Samuel at Endor, by *A. Laurence*—*fine*

42 Two—*etchings by ditto*—Saul and Samuel, and Les Adieux *after Wouwermans*

43 Three Landſchapes with ruins—by *Vivares* after *Patel*—*proofs*—2 *etchings*

44 One—a large Flemiſh Feaſt—by *Laurence* after *Teniers*—*beautiful etching*

VARIA.

45 One large ditto—*ditto*—by *Laurence*
46 One large ditto—*ditto*
47 One large ditto, by *ditto*—*after Wouwermans*
48 One ditto—by *ditto* after *ditto*—*the Boar Hunting*

* *Andrew Laurence was a man of univerſal genius and ſuperior talents—but of a moſt excentric character—His etchings from the Flemiſh and Dutch Painters, which he made for Le Bas and Major, are the fineſt things of their kind.*

49 Twelve etchings of Birds, by F. Place and Griffier after Barlow—*fine and ſcarce*
50 Ten landſchapes etched by *Lady Louiſa Greville, Lord Booth Gray, and Lord Newnham*
51 Twenty-ſix etchings, by *Angelica Kauffmann*—*firſt impreſſions*
52 Two—the ruſtic Travellers, by *Vivares and Bartolozzi*—*proof*, and Diana and her Nymphs, by *Zuccarelli*
53 Two—Adam and Eve, by *Vandrebanc*, and Pyrrhus brought to Glaucias for protection, by *Hall* after *Weſt*
54 One—Virginia, by Haid after Dance—*proof*
55 One—Timon of Athens, by *Hall* after ditto—PROOF
56 One—the water-dog, by *Watſon* after *Barrett*—*proof*
57 One—*the executioner with the head of St. John Baptiſt, by* PRINCE RUPERT after *Giorgione*—VERY RARE
58 One—Count Ugolino, by *Dixon* after Sir *Joſhua Reynolds*—*fine proof*
59 One—the Triumph of Iſabella, by *Cornelius Galle*—*fine and rare*
60 One—the Burgo-maſters of Amſterdam deliberating on the reception of Mary de Medicis into their city, by *Suyderhoef* after *Keyſer*—*fine*
61 One—Adrienne le Couvreur, by *Drevet* after *Coypel*—*firſt impreſſion*
62 One—the portrait of *Briſacier*—the grey-headed man, by *Maſſon*—*beautiful proof*

63 One—Boſſuet, Biſhop of Meaux, by *Drevet—firſt impreſſion*

64 One—*the Duc d'Harcourt*, by *Maſſon*, called Le Cadet *à la perle—very fine*

65 One—*the celebrated Magdalen, by Edelinck after Le Brun —a beautiful* PROOF

PROOFS in Mezzotinto by EARLOM.

66 One—Suſannah and the Elders after *Rembrandt*

67 One—the Miſers—after *Quintin Matſys, the Blackſmith at Antwerp*

68 One—the Lyoneſs and Boar after *Snyders*

PRINTS *by* BARTOLOZZI.

69 Four—the Life of St. Francis, *after Giovanni à S Giovanni*

70 One—Jupiter Dodoneus—from an antique *Gem—proof*

71 Four—William Beckford, Eſq. an Hiſtorical ſubject after *Sebaſtian Ricci*—Apollo and the Muſes, a Ticket, and another

72 One—Madona and Child, with St. John after *Anibal Carracci*—PROOF

73 One—the Woman caught in Adultery, after *Lodovico Carracci*—PROOF

74 One—Venus attired by the Graces, after *Angelica Kauffman, the etching*

THEATRICAL PORTRAITS & CHARACTERS.

75 Three—*Quin in Falſtaff*—Woodward in the Fine Gentleman in Lethé—and Mrs. Clive in the Fine Lady in ditto

76 Three portraits—Garrick, Mrs. Woffington, and Mrs. Blakes in Mons. le Medicin—all by *Mc. Ardel*

77 One—Mrs. Cibber in the character of Cordelia, *by Van Bleck—firſt impreſſion, before the plate was cut*

78 One—Garrick in Richard III. by *Mc. Ardel*, after *Wilſon proof*

SIR ROBERT STRANGE.

79 One—Venus attired by the Graces, after *Guido—firſt impreſſion*
80 Two—Abraham putting away Hagar, and Eſther before Ahaſueris, *after Guercino—ditto*
81 Two—Sleeping Cupid, and the Offspring of Love, after *Guido—ditto*
82 One—the three Children of King Charles I. after *Vandyck —ditto*
83 Two—St. Agnes, *after Dominichino*, and Judgment of Hercules, after *N. Pouſſin—ditto*

PROOFS *by* SIR ROBERT STRANGE.

84 One—Fortune flying over the Globe, after *Guido*
85 One—King Charles ſtanding in his Robes, after Vandyck *—very rare*

ETCHINGS by ditto.

86 One—King Laomedon detected, after *Salvator Roſa*
87 One—Beliſarius, after *ditto*
88 One—the Judgment of Hercules, after *Nicolo Pouſſin*
89 One—the Death of Dido, after *Guercino*
90 Two—the finding of Romulus and Remus, and Cæſar divorcing Pompeia, after *Cortona*
91 One—King Charles I. with the Horſe, &c. after Vandyck

ENGLISH HISTORICAL, PORTRAITS, &c.

92 One—the Death of Lord Robert Manners, by Sherwin—*proof*
93 One—King Henry VIII. delivering the Charter to the Barber Surgeons, by Baron, after Holben

94 Three—the children of K. Henry VIII. after Maubeuge —Cenotaph of Lord Henry Darnley, and Battle of Carberry Hill, *all by Vertue—first impreſſions*

95 Three—Lady Jane Gray—Dutcheſs of Suffolk, and her Huſband Adrian Stokes, and Mary Q. of France and Charles Brandon, Duke of Suffolk, by *ditto—ditto*

96 Three—Familia Regia, à Holbenio—Edward VI. giving the Charter to Bridewell—after ditto, and the Proceſſion of Queen Elizabeth to *Hunſdon Houſe*, all by *ditto—ditto*

97 One—a converſation—Charles I. &c. by Bolſwert, after Vander Laemen

98 One—the Card-players—Charles I. &c. by *Cornelius De Vos*

99 One Portrait of the Marquis De Marigny, by Wille—*firſt impreſſion before the ſmall line*

100 One—Cardinal Dubois, by *Drevet—firſt impreſſion*

End of the Fifteenth Day's Sale.

Sixteenth Day's Sale.

FRIDAY, the 5th of APRIL, 1799.

FOREIGN PORTRAITS FRENCH,

Fine Impreſſions.

J. MORIN.

1 TWELVE of royal and noble perſonages, after *Champagne*
2 Twelve of eminent perſons, artiſts, &c. after *ditto*
3 Eleven of ditto—*ditto*

R. NANTEUIL.

4 Ten of royal and noble perſonages
5 Eleven of learned men, &c.
6 Nine of ditto—Eccleſiaſtics, *Perefixé*, &c.
7 Three different of Cardinal Mazarine—*very fine*

VARIOUS.

8 Three—Connetable de Bourbon—*Vorſterman*, after *Titian*
Queen of Poland, by Daullé, &c.
9 One—Chevalier de Julienne, by Balechou—*very fine*

FLEMISH PORTRAITS.

10 Six, by *Suyderhoef*, &c. after *Soutman*, *in rich borders*
11 Six, by *ditto*, &c. after *Van Eyk*, *Soutman*, *&c. in ditto*

FOREIGN PORTRAITS, by VANDYCK.

12 Five—Langlois, *proof*, *Vander Borcht*, *Prince Carignan*, &c.
13 Seven—Maria Louiſa de Taſſis, *proof*—Cardinal Bentivoglio, &c.
14 Thirteen, various
15 Five of Generals, by *Suyderhoef*, &c. *in rich borders*
16 Seven of *royal perſonages*, &c. *in ditto*

FLEMISH SCHOOL.

VANDYCK.

SCRIPTURAL SUBJECTS.

17 Two—Samſon betrayed—*one in colours*, the other on blue paper, heightened, by Bonnet

VANDYCK.

SCRIPTURAL SUBJECTS.

18 One—the ſame ſubject, *differently compoſed, by Snyers—capital*

19 Three—Nativity, *Franchoys*—Madona and Child, by *Van Schuppen—proof*—and Repoſo in Egypt, *Magna Trias* &c. by *Bolſwert*

20 One—the Holy Family—*Ne ſua, dum dormit*, &c. by *Bolſwert—fine*

21 One—Repoſo, with the dancing Angels, by *Bolſwert—firſt impreſſion—M. v. Enden, &c.*

22 One—the Repoſo—with an angel—*Magna Trias*, &c. by *Bolſwert*

23 One—the Holy Family—*Hinc Mihi*, &c. *by Clouwet—fine*

24 Two—the Repoſo—and Madona and Child, by *Snyers*, and *Bolſwert*

25 Four Madonas, by *Snyers*, *Heiſs*, *Pontius and Carmona*

26 Four—Madonas, by *Bolſwert*, Bloteling, Waumans, &c.

27 Five—four Salvator Mundi, by *De Jode*, *Pontius*, *Smith*, *and v. Bleck*—and St. John, by *Walker*

28 Four—the young Saviour and St. John, *Franchoys etching, rare*—by *Arnold de Jode Tempore Incendii Maximi*—by *Burke* and *Daullé*

29 Five—Chriſt healing the Lame, *Tolle Grabatum*, &c. *by P. de Jode*—Chriſt taken in the garden, *Qualis erat*, &c. *by Soutman*—Ecce-Homo—*Vorſterman*—Elevation of the Croſs, by *Bolſwert*, *Et poſtquam*, &c.

30 One—the Ecce-Homo, *etched by Vandyck—firſt impreſſion before the words, et fecit aquaforti*

31 One—the crowning with thorns, by *Bolſwert*, *Plectentes Coronam*, &c. *M. v. Enden, &c.*

32 Four—Chriſt carrying his Croſs, &c. one by *Corn. Galle—Et bajulans*, &c. *with a reverſe*

33 One—the elevation of the Croſs, by *Bolſwert—Et poſtquam venerunt*, &c. *firſt impreſſion, with the croſs-foot*

VANDYCK.

SCRIPTURAL SUBJECTS.

34 One—the large Crucifixion—*preſenting the ſponge, by Bolſwert, M. v. Enden—without the hand on the Virgin's ſhoulder*

35 One—THE SAME PRINT—*with the hand on the ſhoulder—fine*

36 Four, Crucifixions—one by *Baillu—with the Greek line—two ſmall by Becket*

37 Two—the Crucifixion, by *De Jode and Smith*

38 One—the Crucifixion, *fixed on a rock*, with St. Catharine of Sienna and Father Norbert, by *Bolſwert—fine*

39 One—the Crucifixion between two Thieves—with many figures, by *Bolſwert—capital*

40 Two—the deſcent from the Croſs, by Cipriani, *in biſtre, and in black*

41 Two—*the ſame print*—and Dead Chriſt—with two Maries and Angels, by *Wyngaerde*

42 Two—Dead Chriſt, by *Vorſterman—fine—and Lv.*

43 Two—Dead Chriſt, by *Bolſwert*, and the ſame compoſition, *etched*

44 Dead Chriſt on the Lap of the Virgin, by *Caukerken—fine and rare*

45 One—Dead Chriſt, by *Pontius—very fine—o Aſtra ô Cœli*, &c.

46 One—the deſcent of the Holy Ghoſt, &c. by *Caukerken—fine and rare*

SAINT SUBJECTS, &c.

47 Seven—Chriſt, and the Virgin, by Bolſwert—Aſſumption of the Virgin, by *Vorſterman, jun.*—two of St. Paul, by *Mc. Ardel* and Faber, and two the Magdalen, by *Vander Does and A. de Jode*

48 Thirteen—Chriſt and his Apoſtles, by *Caukerken—firſt impreſſions*

VANDYCK.

SAINT SUBJECTS.

49 Three—St. Sebaſtian, by *Vanſchuppen, Vorſterman and Lips*

50 Four—three St. Jerome, by *Galle, Beauvais*, and *Franchoys, an etching*—and St. Bonaventure, by *Wyngaerde*

51 Six—St. Cecilia, by *Le Davis*, Magdalen, by *Baillu*—St. Cecilia, *ditto*—St. Roſalia, St. Dorothy, and St. Agatha

52 Ten—the Life of St. Roſalia, by *Galle—very rare*

53 Five—Madona in the Clouds, by *Baillu*, &c. &c.

54 Two—Cæſar Alex. Scaglia adoring the Madona and Child, by *Waumans, with and without the name*

55 Four various *etchings*—Holy Family, &c. &c.

56 Seven various ſaint-ſubjects, &c.

57 Six ditto, &c.

HISTORICAL AND FABLE, &c.

58 Two—Beliſarius, by *Scotin*, and the Continence of Scipio, by *Muller—proof*

59 Six—Jupiter and Antiope—Summer and Winter, &c. by *Soutman, Bary*, &c.

60 Two—Mars and Venus, by *Waumans*—and the Diſcovery of Achilles, by *Wyngaerde—fine*

61 Two—the finding of Moſes, and Time clipping the wings of Cupid, by *Mc Ardel*—PROOFS—*very fine*

62 Two—Rinaldo and Armida, &c. by *De Jode and Baillu —fine*

63 Thirty-ſix Heads—ſeven, by *Van Keſſel, rare*; and 29 by *Count Caylus*

VANDYCK.

PORTRAITS *of* LEARNED FOREIGNERS *and* ARTISTS—*all Proofs.*

64 Four—Ericius Puteanus—Juſtus Lipſius—Antonius de Taſſis—Conſtable Colonna

65 Three—Theodore Galle—Petrus de Jode Junior, and Jo. Baptiſta Barbè—*engravers*

66 Three—Sebaſtian Vrancx—And. van Ertvelt, Mart. Rychart—*painters*

67 Three—Theodore Rombouts—Gerard, Seghers, and Cornelius Polemburg—*painters*

68 Three etchings of Heads

69 Three—Artus Wolfart—Martinus Pepin, and Adrian Brouwer—*painters*

70 Two—Francis Snyders, *the head etched by Vandyck, a painter*—and P. Pontius—*engraver*

71 Three—Abbé Scaglia—Henricus Liberti, and Michael Mirevelt

72 Two—Cornelius Vander Geeſt, *Amator*, and Gul. Hondius—*engraver*

73 Three—Pet. de Jode, *engraver*—Hubertus Vanden Eynden and Jo. van Milder—*ſtatuaries*

74 Three—R. Symons—Hen. van Balen—and P. Snayers—*painters*

PORTRAITS OF FOREIGNERS WHO HAVE BEEN IN ENGLAND.

75 One—Puget de la Serre, by *M. Laſne*—*ſcarce*

76 Five—Philip II. of Spain, by *Suyderhoef*—Mary de Medicis, *Sompelen*—Infanta Iſabella, King of Bohemia, &c.

77 One—Albert Prince of Arembergh, by Baillu, on horſeback—*very fine*

VANDYCK.

PORTRAITS OF FOREIGNERS WHO HAVE BEEN IN ENGLAND.

78 Three—Adrian Hanneman, Iſaac Oliver, and Daniel Mytens—*proofs*

79 Three—Prince Albert d'Arembergh—P. P. Rubens, and Sir Balthazar Gerbier—*all proofs*

80 Three—Gerbier—Le Blon and Theodore Rogiers

81 One—Frederick Henry Prince of Orange—the large print, by Pontius—*fine*

82 Two—the ſame perſon, the ſmaller one, and the Duke of Brunſwick—*proofs*

84 Two—the Family of Sir Balthazar Gerbier, by *Walker*—*proof*—and the Lady and four children, by *Mc. Ardel*

FOREIGNERS BY VARIOUS ARTISTS IN THE ENGLISH SERIES.

85 Five—Philip the Good, by *Louis*—Archduke Albert, by *Suyderhoef*—Charles the Bold, by ditto—and two of the Infanta Iſabella—one by *Suyderhoef*—*four with rich borders*

86 Five—Louis XIII. of France—Anne his Queen, both by Louis—Charles V.—Maximilian I. and his Queen, *all by Suyderhoef—with rich borders*

87 Three—Nicolas L'Anier, by *Vorſterman*—L. Vorſterman, by *Wyngaerde—very rare*—and Jacob Gouter, by *Lievens*

88 One—Joannes Torrentius—*very fine*

89 One—Charles Patin, by *Maſſon—fine*

90 One—Count Coningſmarke, by *R. White*

91 Seven—Comte d'Harcourt—Paul de Gondy, and others, by *Morin* and *Nanteuil*

92 Six—Kings of France, &c. Louis XIII.—Henry IV. Mary de Medicis—Henry II.—Francis I. and Cardinal Mazarine, *all by Morin—fine*

93 Two—Frederick V. Count Palatine and Carolus Lud. Comes Palatinus, both by Mirevelt—*the former in a rich habit*

VARIOUS PORTRAITS.

94 Six—Charles V. a curious wood print, by *Æneas Vicus, rare*—Felipe III. of Spain and his Queen—Felipe IV. and his Queen—and the Conde Duque de Olivares—all on horseback, by *Goya*, after *Velaſquez*

95 Fourteen—ten of Turkiſh dreſſes, by Liotard—and 4 by *Goya*, after *Velaſquez*—Eſop, Mœnippus, &c.

96 Ten portraits of Artiſts, Engliſh and Foreign

97 *Three—Signor Algarotti, and Paolo Rolli—drawings, in black chalk*

98 Five portraits—*Vandyck*

99 Seven ditto—Junius, &c. by *Vertue*, &c.

100 Five ditto—mezzotintos—*Prince of Naſſau, Earl of Strafford, &c.*

End of the Sixteenth Day's Sale.

Seventeenth Day's Sale.

SATURDAY, the 6th of APRIL, 1799.

ENGLISH PORTRAITS.

1 FOURTEEN various, by *Richardſon, Gribelin, Hall,* &c. Wm. Penn, &c.

2 Nine various, by *Smith, Houbraken,* &c.

3 Six of painters, by *Faber,* &c. Van Haeken—*G. Lambert* H. Winſtanley—S. Scott—P. Monamy and N. Hone

4 Thirty, by *Jonathan Richardſon*—Lord Somers, Pope, Milton, Dr. Mead, &c. &c. *ſeveral proofs and variations*

5 Three—Eraſmus, Sir Tho. More, &c. after *Holben*

6 Six of Artiſts—Delvaux, Gibbs, Devoto, Seaman, Mercier and Ryſbrack, by *Faber,* &c.

7 Four—Spencer Compton—Earl of Godolphin—Lord North, &c. Grey, and Earl and Counteſs of Lauderdale, by *G. White, &c.*

8 Five—Dutcheſs of Cleveland—Dutcheſs of Graſton—Counteſs of Dorcheſter, and Nell Gwynn, by *Lely, Kneller,* &c.

ENGLISH PORTRAITS.

9 Nine of Clergymen, by *G. White*—Matthew Clarke, Niſbet, Bradbury—S. Weſton—*one an aquafortis proof*

10 Three, by *ditto*—Eraſmus Smith Eſq. Adm. Baker and Mr. Iſaac

11 Six—of Turks, &c. *proofs and letters, by Worlidge*

12 Three—different proofs of a Sea Officer, by *ditto*

13 Five—Eliz. Canning, Wm. Taylor, O. Cromwell, and two others—*proofs*, by *ditto*

14 One—*Thomas Major—engraved by himſelf, proof, on India paper—very ſcarce*

15 Three of Judges—Lord Guildford, Hale, and Wright—by *Loggan and White*

16 Two—Earl of Sandwich, by *Bloteling*, and Duke of Somerſet, by *Vertue*, both after *Lely—fine*

WORKS OF WENCESLAUS HOLLAR.

Fine Impreſſions.

VARIA.

17 Sixty-two—views of Tangier and other views, habits, &c.

18 Twenty-one of Childrens ſports, &c. after *Von Avont*

SCRIPTURE SUBJECTS.

19 Five—Judah and Thamar—three ſubjects of David, and the Queen of Sheba's viſit—all after *Holben*

20 Two—Eſther before Ahaſueris, after *Paolo Veroneſe*—and the Incredulity of St. Thomas, after *Salviati*

21 One—the Nativity, after *Auguſtin Braun*—the Landſchape a ſnow piece

HOLLAR.

SCRIPTURE SUBJECTS.

22 Two—the Holy Family, after *Heintz*—and the ſame ſubject, after *Rottenhamer*

23 Four—two, Chriſt tempted, *one oblong, very ſcarce, St. Laurence and St. John—all after Elſheimer*

24 Three—St. John, after *Correggio*—Holy Family after *Pierino del Vago*—and St. Catharine, after *Raphael*

25 One—the great Ecce-Homo, after *Titian—very fine*

26 One—the Crucifixion, after Vandyck—*ditto*

27 One—the Deſcent from the Croſs, after Holben—*ditto and rare*

RELIGIOUS SUBJECTS.

28 One—the large Magdalen in a Landſchape, after *P. van Avont—very fine*

29 Three—Magdalens, after *Albert Durer, Holben*, and *Sadeler—the laſt the large plate—rare*

30 Four—St. Paul, St. Bruno, St. Erpho, &c.

31 Two—the large and ſmall St. Francis—*both very fine*

32 Two—Death's Daunce Machabrée, and the plate of initial letters—*very ſcarce*

33 Thirty-one—of Death's Dance, after *Holben, thirty with borders—one ſcarce, without*

HISTORY, FABLE, &c.

34 Two—Seleucus's ſevere Judgment, after *Julio Romano*—and a Roman ſacrifice, after *Andrea Mantegna*

35 Eight ſubjects of Fable, after Elſheimer—*fine*

36 Six—the portrait of Elſheimer—and fabulous ſubjects, and landſchapes after him

37 Four—the entry of Count La Tour Taxis into Hemſen, *fine*

38 One Helman's Theſis, FONS SIGNATUS

HOLLAR.

DUTCH and FLEMISH MERRY-MAKINGS, &c.

39 Twelve landſchapes, after *Van Artois, Wildens, and De Vadder—fine*
40 Six ditto, after *Breughel—ditto*
41 Ten various landſchapes, &c. after *Van Avont*, &c.
42 One landſchape, with a Merry-making, after *Teniers—fine*
43 Two—Boors quarrelling, &c. after *Breughel, &c.*
44 One—the Boors Wedding, by *Breughel—fine*
45 Three—the man looking in a mirror at an object behind him—the Charlatan, and an American

FOREIGN VIEWS, PROSPECTS, &c.

46 Four—Monaſteries of Roſendael and Groenendael—view at Antwerp, and Gironſtere near Spa
47 Four—Dordrecht, Tyrus, by Sydon, Louving, &c.—*fine*
48 Four—ditto—and four others, all *upon India paper*
49 Eleven various—Monjardin, Lucern, &c.
50 Six—views of Mentz, Wirtemberg, &c. *fine*
51 Twenty-four ſmall views, *Ehrenbreitſtein, &c.* Amæniſſimæ aliquot Locorum, &c. *ditto*
52 Twelve long ſlip views on the Scheldt, &c. *ditto*
53 Twelve ſmall views, near Straſburg, *&c. ditto*
54 One—the Cathedral of Straſburg, *before the deſcription at top—fine*

ANIMALS, HUNTINGS, BOYS, &c.

55 Fourteen various, three of them by Griffier and Place, after Barlow
56 Fourteen various, after Rubens, Albert Durer, van Cranach, Baſſan, &c. *fine*
57 One—the hanging-hare, after P. Boel—*fine*

HOLLAR.

ANIMALS, HUNTINGS, BOYS, &c.

58 One—the Elephant, with ten repreſentations of his different performances on the top and ſides, *very rare*—and another print of the Elephant, *with account*
59 Eighteen of Birds, by Barlow—*fine*—*ſome ſcarce*
60 Twelve of Hunting, Hawking, and Fiſhing, after Barlow
61 Thirty-one—Paedopaegnion puerorum ludentium, &c. with boys bearing ſymbols of the paſſion

HEADS after LEONARDO da VINCI, &c.

62 Twenty-nine, various heads of character, &c. *after da Vinci—fine*
63 Six buſts with helmets on, after *Parmeggiano—fine*
64 Eleven various, after ditto—*ditto*
65 Sixteen buſts, after *Mon Signor*, *Holben*, *Martin Schoen*, *Hulſman*, *Screta*, and Zimmerman—*fine*

HABITS.

66 One hundred and three—the ſmall habits, including thoſe of Monks and Nuns, with titles
67 Twenty-ſix—the larger habits—*fine*
68 One—a habit of the ſize of the laſt, after Vandyck—*extremely rare—perhaps unique*
69 Two—the winter habit of an Engliſh gentlewoman—*fine*
70 Four—the ſet of Callot's Beggars—*complete—very ſcarce*

SEASONS, MUFFS, BUTTERFLIES, SWORD HILTS, CUPS, &c.

71 Twelve—the months, in ſmall landſchapes, *enriched with figures—very fine*

HOLLAR.

SEASONS, MUFFS, BUTTERFLIES, SWORD HILTS, CUPS, &c.

72 Four—the ſeaſons in ſmall landſchapes, *with Merry-makings—very fine*
73 Four long landſchapes—views in Straſburgh, *with many figures—very fine*
74 Four—the Seaſons—half-ſheets, *half lengths*
75 Four—the Seaſons—*whole lengths, very fine*
76 Three—the large muff and two ſmaller
77 Fourteen of Moths and Butterflies—*two rare*
78 Four deſigns for a ſword hilt, &c. after Holben—*fine and ſcarce*
79 Two—the Euchariſtical cup, after Andrea Mantegna—*original and copy*
80 Ten of cups, vaſes, &c. after Holben—*ſcarce*
81 Thirteen—twelve of emblems, and *a title*

ENGLISH TOPOGRAPHY.

82 One long view of London, *on four ſheets, paſted on the top of a large ground plan of the City, &c.*
83 Four half ſheet views of Whitehall, Weſtminſter-hall, Weſtminſter and Lambeth—*the intire plates*
84 Four—the ſame prints—*alſo the large plates*
85 Four—the Tower, Covent-garden, St. Marie Over's, and the ſmall Exchange
86 Four—another ſet of the ſame
87 One—the large Royal Exchange, with the portrait of Greſham—*very fine*
88 One—the Savoy—*rare*
89 Two—*Aula Domus Arundeliana, Londini—very fine and ſcarce*
90 Six—London from the top of Arundel-houſe; and two other Engliſh views—*very fine*
91 One—*the Weſt view of Albury—very fine and rare*
92 Six—views about Albury—*fine and rare*

ENGLISH TOPOGRAPHY.

93 Four of the ſame ſet
94 One—Arundel Town and Caſtle—*fine and rare*
95 Six—views about Iſlington—*fine*
96 Two—the long ſlip view of Richmond—*one in colours*
97 Divers views after the Life—*P. Tempeſt, &c.*—*viz.*
5 of Dover Caſtle and Cliffe.—1 Deal Caſtle.—1 Pemſey in Suſſex.—3 by Plymouth.—4 Elizabeth Caſtle in Jerſey—and 1 Calais—*in all* 15, *beſides the title*
98 Fourteen—the ſet of views of Tangier
99 Eleven—*circles*—portraits of Ladies
100 Nine—*Creation robes*—*portraits of Nobility, &c.*

End of the Seventeenth Day's Sale.

Eighteenth Day's Sale.

MONDAY, the 8th of APRIL, 1799.

HOLLAR.—PORTRAITS.

FOREIGNERS.

1 FOUR—King and Q. of Spain—Queen Chriſtina—and Count Pappenheim on horſeback
2 Seven portraits of Painters—*one a proof*
3 Six—ditto—*Italian*
4 Five—John de Gavarelle, Martin Luther, Alex. Roelans, &c.
5 Nine of illuſtrious Italians
6 Six—the Roelans Family
7 Two—Marc Garrard and Francquart—*both very fine*
8 Two—Caſpar Kinſchotius—*different prints—one very rare*
9 Jo. de Reede and the two Craenhals

N. B. All have been in England.

HOLLAR.

PORTRAITS OF FOREIGNERS.

10 Rubens, *in a broad brimmed hat—fine*
11 Two—Vandyck *with the Sun-flower, fine*, and Prince Rupert
12 One—*Blaiſe de Manfré*—the Water Spouter—*fine and rare*
13 One—*Jo. Banſi Hunniades, very fine and rare*
14 Portrait of Hollar—*oval in a cartouch—proof and letters*
15 *Another proof of the ſame*, and *two* of his wife
16 One—Hollar's portrait, *ſquare*, holding the plate of St. Catharine, *proof, very fine*

N. B. *The laſt ſeven lots belong to the Engliſh ſeries*

ENGLISH PORTRAITS.

17 Three—Lord Chancellor Bacon—Guil. Burton and R. Barnard, *fine*
18 Five various portraits of Eccleſiaſtics
19 Two, King Richard II. in his youth, at his Devotion, *very fine and ſcarce*
20 Five, King Henry VIII. the Princeſs Mary, and three of his Queens, after Holbein
21 One—Queen Anna Bolen, *whole length, in the character of Faith*, after ditto—fine
22 One—*Anne of Cleves, after ditto—very fine*
23 One—King Edward VI. with the Rattle—*ditto*
24 One—Mary Queen of Scots, *very fine*
25 One, King Charles I. and Queen, *ovals on one plate, very fine and ſcarce*
26 King Charles, oval with the high crowned hat, and his ſtatue at Charing Croſs
27 Three, K. Charles II. a youth, *half length*, after Vandyck—ditto with ribbon and ſtar 8vo. and his buſt on a pedeſtal, &c.
28 One, Charles II. crowned by Jupiter—*firſt impreſſion, whole length*

HOLLAR.

ENGLISH PORTRAITS.

29 Two—Lord Denny and another, after Holben—*fine*
30 Four various, after Holbein—*all fine*
31 One—*Henricus Howardus Comes Surriæ*, after ditto—*very fine*
32 One—*The same*, A PROOF
33 Two—Lord and Lady Guildeforde, after ditto—*very fine*
34 One, Doctor Chambers, after ditto, *ditto*
35 Three, Holbein, Mr. Morritt and another
36 Two, Holben, one by *Vorsterman*, *with both hands*
37 One, Hans van Zurch, after ditto, *fine*
38 Two, Earl and Countess of Arundel, *half sheets*, after Vandyck
39 Two, Earl of Arundel, *oval*, after ditto, *half sheet*, and his monument, *sheet*
40 One, *the Earl of Arundel on Horseback*, *very fine and rare*
41 One, *Robert Devereux*, *Earl of Essex*, *whole length standing*, *fine and rare*
42 One, *Robert Devereux*, *Earl of Essex*, *on Horseback*, *first impression*, *remarkably fine*
43 One, *Sir Thomas Fairfax*, *Generael van de Armée*, &c. *oval*, *very fine*
44 One, *a gentleman unknown*, *in armour*, *Lond.* 1644, *very fine*
45 Two, the Earl and Countess of Portland, after Vandyck, *fine*
46 One, Philip Herbert, Earl of Pembroke, after Vandyck, *very fine*
47 One, DITTO, *before the alteration and address*, *very fine*
48 One, the Earl of Strafford, *first impression*, *before the alteration*
49 One, the Earl of Warwick, *Lord High Admiral*, *very fine and rare*
50 Five *small ovals*—Earl of Strafford, Earl of Middlesex, Sir Rob. Barkley, Archbp. Laud, and Pym

HOLLAR.

ENGLISH PORTRAITS.

51 *One—a gentleman whole length—leaning on a cusheon placed on a table, in a pensive attitude—a night cap on his head, in form of a crown—and his gown lined with heads of Ladies—24 verses at bottom, expressing his character, and that he had ruined his health and fortune by the ladies—vide Vertue's catalogue, page 14, No. 202, and page 80 No. 218—supposed to be Killigrew; curious, very fine, and rare*

52 One—Joannes Thomsonus, after Gowy

53 Three—Inigo Jones, and the two Junius's—*fine*

54 Three—*the same persons—ditto*

55 One—Joannes Pricæus, Anglo-Britannus—*very fine*

56 One—*a different portrait of the same person reading in a book after Dankerts—In silentio et in spe, &c.*

57 One—Thomas Hobbes of Malmesbury—*scarce—Jo. Bapt. Caspar pinx.*

58 One—Mr. Edward Calver—*fine and rare*

59 One—James Harrington, Esq. *fine and scarce*

60 Three—Nicolas Lockyer Francis de Neville, and Wm. Fenner—*all fine*

61 Two—Ralph Venning—*fine*

62 Three—Archbishops, Laud, Lake, and Spottiswood

63 One—Alexander Henderson—*very fine*

64 One—Elias Allen, *Artifex Mathematicus*—very *fine and rare*

65 Two—Nathaniel Nye, and William Ouchtred—*very fine*

66 One—bust of a gentleman, *with bushy hair—a merchant*

67 One—Jacobus Stanier, *Mercator—fine and very scarce*

68 One—Madame Killegry, *after Vandyck*

69 Two—Penelope Countess of Wilton, by *Pere Lovel*, and by *Hollar—very rare*

70 Two—Dorothy Countess of Suffolk, and M. Anne Benoys —*fine and scarce*

71 One—small portrait of a lady, in *an oval*, *Ferd. Ferd. fils pinxit*

HOLLAR.

ENGLISH PORTRAITS.

72 One—Lady Elizabeth Harvey, after Vandyck—*very fine*
73 Five, *various*—Henrietta Maria, Margaret Lemon, &c.
74 One—ANASTASIA STANLEY, LADY DIGBY, *after Vandyck, proof*—EXTREMELY RARE
75 Three of Ladies
76 One—*Lady Catherine Howard—fine and rare*
77 Two of the Princes Mary—*one whole length—the other oval*
78 *One*—DOCTOR W. HARVEY *ſitting in an elbow chair*—EXTREMELY RARE

ENGLISH PORTRAITS, *by various* MASTERS.

79 Two—Equeſtrian Portraits of King Henry VIII. and K. James V. of Scotland, and two whole lengths of Eraſmus—all wooden cuts—*rare—four prints*
80 One—the Family of Sir Thomas More, by Cochin, after *Holben—rare*
81 One—King James I. and Queen, *whole length*, by *Jo. Wierx—remarkably fine*
82 Three—*Robert Car, Earl of Somerſet, and the Lady Frances his wife, W. L.*—Prince Henry, by *R. White*, and Duke of Buckingham, by *Mirevelt*
83 One—*Franciſcus Draeck Nobiliſſimus Eques Angliæ* Æt. ſuæ 43
84 One—K. Charles II. *whole length*, in his robes, ſitting in a chair—*Windſor ſeen thro' the* window—*Faber after Lely—very fine*
85 One—Jacob Hall—P. de Brune, after Van Oſt—*ſcarce*
86 One—Colonel Blood, by G. White—*fine and rare*
87 One—Alderman Backwell—*proof*
88 Seven—William Trumbull, by *Gribelin*—Ed. Benlowes, Eſq. *proof*—Sir Hugh Cartwright, by *Vorſterman*—Liburn, by *Glover*, &c.

ENGLISH PORTRAITS, *by various* MASTERS.

89 Two—old and young Parr, by *G. White*
90 One—Henry Jenkins, by *Worlidge—remarkably fine*
91 Twelve—John Evelyn, by *Nanteuil*—Jo. Donn and Dr. Charleton, by Lombart—Edward Cocker, Abraham Cowley, &c. &c.
92 Two—the Counteſs of Grammont and Lady Middleton, by Mc. Ardel, after Lely—*proofs*
93 Three—Marquis of Montroſe—*fine*—Jo. Barclay, by Mellan, and Dr. Arthur Johnſton
94 Three—William Barclay, oval, *ſurrounded with armorial bearings*, and two of John Barclay, *with the plain, and with the laced ruff*
95 One—W. Dobſon—*in aquafortis per J. E. ſcarce*
96 One—Robertus Walker pictor, by *Lombart—ditto*
97 One—Sir John Forteſcu, by *Faithorne—very fine*
98 Two, Sir Richard Fanchaw, and Jo. Quarles, both by *ditto*
99 One—Valentine Greatrakes, Eſq. by *ditto—very fine*
100 One—Thomas Killegrew, by *ditto*, after *Sheppard—very fine*

End of the Eighteenth Day's Sale.

Nineteenth Day's Sale.

TUESDAY, the 9th of APRIL, 1799.

ENGLISH PORTRAITS.

1 SIX, after Lely and Kneller, Prince Rupert, Henry Sidney—Counteſs of Northumberland—Counteſs of Weſtmoreland, by Becket—Lady Copley, by J. Smith, *proof*—and Madam Knatchbull

2 Three of Artiſts—J. Sturt, J. Pine, after Hogarth, and Vanderbank—*one a proof*

3 Two—Richard Low, by Becket—*ſcarce*, and Handel, by Faber

4 Two—Earl of Pembroke, and Lord Amherſt, by Dixon and Watſon, after Sir Joſhua—*proofs, very fine*

5 One—Andrew Mc. Douall, Lord Bankton, by Worlidge—*fine and rare*

6 Two, *unfiniſhed proofs of the ſame*

7 Two—Lloyd, Biſhop of St. Aſaph—and Crew, Biſhop of Durham, both by *Loggan—both fine and rare.*

8 Three—Archbp. Sancroft, by *R. White*—Mews, Biſhop of Wincheſter, and Gunning, Biſhop of Ely—*both* by Loggan—*ſcarce*

ENGLISH PORTRAITS.

9 Two—Spratt, Biſhop of Rocheſter, by *Loggan*—and Tillotſon, Dean of Canterbury, by *Bloteling*

10 Two—Archbp. Tenniſon, by *Vandrebanc*, and John Coad, by *R. White*

11 Three—Earl of Rothes, by *Mac Ardel*—Marquis of Taviſtock, and J. Paine and Son, both by *Watſon*—*all proofs—fine*

12 Two—Dutcheſs of Marlborough and Child; and Barbara, Counteſs of Coventry, both by *Watſon*—*proofs—fine*

13 Five—four circles, K. Ch. I. E of Strafford—E. of Montroſe, and Sir T. Cromwell—and a Ticket—all by *Strange—proofs—rare*

14 Three—*T. Worlidge, by himſelf—N. Sanderſon, Mathematical profeſſor at Cambridge, border by Gravelot—and Sir Iſaac Newton, in black chalk and crayons—all drawings*

15 *Thirty-two, portraits by Cipriani, done for M. Hollis, by whom they were preſented to Mr. Rogers—eighteen of them are proofs, with variations, and three from plates that were deſtroyed—curious and rare ſet*

ENGLISH PORTRAITS, *by* JOHN SMITH, *in Mezzotinto.*

16 Three—Lady Henrietta and Lady Mary Hyde; Lady Carteret; and Lady Brownlowe—*all whole lengths*

17 Three—Madam D'auverquerck, *ſcarce—Lady Copley—proof*, and Mrs. Morgan—*proof*

18 Three—Dutcheſs of Grafton, Dutcheſs of Portſmouth, and Mrs. Croſs

19 Two—Queen Catharine, *with the Spaniel and Parrot*—and Princeſs Ann of Denmark, *whole length—proof*

20 One—Queen Mary, with the high head-dreſs—*very fine*

21 One—Priſcilla Cooper—*very ſcarce*

22 One—the Counteſs of Marchmont, &c. *fine and rare*

23 One—Lady Mary Douglas—*proof—very rare*

ENGLISH PORTRAITS, *by* JO. SMITH.

24 Three—Anthony Leigh—Thos. Shadwell—*proof*, by *Faithorne*—and Mr. Booth, by *G. White*
25 Three—Iſaac Becket, W. vanden Velde, and Kneller, *proof*
26 One—John Lambert, Eſq. painter—*very rare*
27 Two—Biſhop Burnet, and Count D'Ada, the latter by *Becket—ſcarce*
28 Two—Biſhop Burnet, and Mr. Wm. Woodward
29 Three—Cha. Rawlinſon—Devereux Knightley, and Gul. Dolben
30 One—John Chetwynd, Eſq. *very ſcarce*
31 Two—Sir Henry, and Lady Goodrick—*very ſcarce*
32 Two—Hon. R. Cecil—*proof*, and Mitford Crowe, Eſq.
33 One—Sir John Criſpe, Bart. *proof*
34 One—Sir Cloudiſly Shovel—*ſcarce*
35 One—Sir Godfrey Copley—*proof—very rare*
36 One—John, *Earl* of Tweeddale—*ſcarce*
37 One—DITTO, when *Marquis—ditto*
38 One—Robert, Earl of Roxburgh—*very ſcarce*
39 Three—the Duke of Monmouth, the Ducheſs and her two ſons, *by Smith*—and Lord Henry, by *Faithorne*
40 One—David Boyle, Earl of Glaſgow, *ſcarce*
41 One—James, Earl of Seafield, *in a circle of armorial bearings, very ſcarce*
42 One, John, Earl of Mar—*in a ditto—ditto*
43 One, *the ſame plate, the arms at bottom and inſcription altered, and the green ribbon thrown over his armour, very ſcarce*
44 One, William Marquis of Annandale, *in a like circle of arms, very rare*
45 Simon, the Dutch Skipper *(Lord Haddington) very rare*
46 Two, the Duke and Ducheſs of York, *whole lengths, R. Palmer, &c. date in MS.* 1683, *very rare*
47 One, K. James II. *leaning on an anchor, half length proof, date in MS.* 1697, *very fine and ſcarce*
48 Three, Cha. III. of Spain, Algernon Sidney and John III. of Poland, *date in MS.* 1683

ENGLISH PORTRAITS, *by* JO. SMITH.

49 E. Rich. Earl of Warwick and Holland, *whole length, proof, very ſcarce—date in MS.* 1684

50 Two, Hon. W. Cecil, *proof*, and Lord Burleigh, *with dog and gun*

51 Three, Capt. E. Rigby, *proof*, Sir Philip Sydenham, and Lord Torrington

52 One, Lord Crew's Family, *after Huysman, proof, very rare*

53 Three, Duke of Somerſet, Hon. R. Boyle, and *Lord Bolingbroke*

54 Four, various, by Smith, *Magdalen with the Thiſtle*, Tarquin and Lucretia, *rare*, St. George, *ditto*, and Venus and Adonis, *ditto*

ENGLISH PORTRAITS, *after* VANDYCK.

55 Twelve, various, K. Charles I. and Lord Strafford, *ſmall circles, proofs, by Strange*, Margaret Lemon, &c.

56 Twelve, various portraits of K. Charles I. and Queen, &c.

57 Five, four various of K. Cha. I. and one of K. James I. by *Becket, Smith, and Faber*

58 Two, King Charles I. and Queen, *half lengths, by P. de Jode, prime impreſſions*

59 Two, King Cha. I. and Queen, by *Suyderhoef, in rich feſtooned borders*

60 One, K. Cha. I. *on the white horſe, with the page*, by *Lombart*

61 One, *the ſame print, the head altered to O. Cromwell, and other variations*

62 One, King Charles I. and Queen, *in one plate, the Queen preſenting a wreath of laurel*, by *van Voerſt, fine impreſſion*

63 Two, K. Cha. I. *on the white horſe, with the Duke D'Eſpernon, as page*, by *Baron*, and the King and Queen with two children, from the picture at Kenſington, by *ditto*

VANDYCK.

ENGLISH PORTRAITS.

64 Two, the King and one Child, *mezzot.* from the ſame picture, and K. Chas's three children, by *Purcel*
65 Two, K. Cha. Iſt's. five children, by *R. Cooper*, &c.
66 One, the Princeſs of Orange, by Faithorne, *very fine*
67 Two, the Princeſs Mary, by *van Queboren*, and by Ferdinand, *the latter rare*
68 Two, the Princeſs Mary, by Hondius, &c.
69 Three, K. Cha. I. and Tho. Earl of Arundel, both by *Vorſterman*, *very fine*, and Carolus Ludovicus *Com. Pal. Rheni*, by *Barnard*, *ſcarce*
70 Five, various—Earl of Pembroke, Earl of Strafford and children, &c. &c.
71 Three—Ducheſſe de Richmont, by *vander Bruggen* and *Bockman*—and Counteſs of Carliſle, by *Baillu*
72 Two—buſts, Algernon, Earl of Northumberland, and Carolus Ludovicus, Elector, both *by Payne*, *ſcarce*
73 Two—Rich. Earl of Holland—and Marquis of Hamilton, by Clouwet, &c.
74 Six—Madam Katharine Nevill—Francis Stuart, Counteſs of Portland, &c.
75 Two—Herbert, Earl of Pembroke—and Rich, Earl of Holland, *both proofs*
76 Eight of Nobility, by *Houbraken—prime impreſſions*
77 Two—Duke of Richmond, *W. L.* by Earlom—and Vandyck in the character of Icarus, *by Watts—proof*
78 Two—the Duke of Buckingham and his brother—and Lord John and Lord Bernard Stuart, by Mc. Ardel *—both very fine*
79 Two—the Counteſs of Southampton—one by *Mc. Ardel—proof*
80 One—Madam Ann Kirk—*whole length*, by Brown—*fine*
81 One—Madama Kirck, by *Gaywood—half length—extremely rare*
82 Three—*Maria Ruten—one an etching—ſcarce*

VANDYCK.

ENGLISH PORTRAITS.

83 One—*Maria Rutea*, by *Faithorne—fine*
84 Two—P. P. Rubens and Maria Ruten—*both by Gaywood ſcarce*
85 One—FRANCESCA BRIDGES, DOTISSA EXONIÆ COMITISA, *by Faithorne—remarkably fine*
86 Ten—K. Charles I. and Queen, &c. whole lengths, by *Van Gunſt—fine impreſſions*
87 Twelve—Henry E. of Arundel, Philip Earl of Pembroke, and the Counteſſes, by *Lombard—fine impreſſions*
88 One—the Pembroke Family, by Baron—*firſt impreſſion*
89 One—the Naſſau Family, by *ditto—ditto*
90 One—the Howard Family, by Vertue—*rare*
91 One—the proceſſion of the Knights of the Garter, *by Cooper, in aquatinto—firſt impreſſion two ſheets, with explanation*
92 One—the etching of the ſame, *without the aquatinto—with explanation*

VARIA—OMITTED.

93 One—*St. Jerome in his chamber, by Albert Durer, capital—ſee Vaſari, tom. II. p.* 303
94 One—St. Jerome *in a landſchape—very fine, by ditto*
95 One—the *horſe of death*, called the *Hell ſcene*, by ditto *—very fine*
96 Six, various, by *Albert Durer*—the holy Handkerchief—Melancthon, the monſtrous Hog, &c.
97 Three—Chriſt carrying his Croſs, and two others, by *Martin Schoen*
98 One—the temptation of St. Anthony, by Iſrael *van Meck —very rare*

VARIA.

99 A large collection of prints after the pictures at Fountainbleau, engraved by the old masters after *Primaticcio*, *Rosso Fiorentino*, &c. with the large and small views, by *Silvestre*, *Perelle*, &c. one hundred and twenty eight prints, including the Labours of Ulysses, by *Van Tulden with a Brochure in MS. by Mr. Rogers*

100 Nine, *various wood prints*, &c.

End of the Nineteenth Day's Sale.

Twentieth Day's Sale.

WEDNESDAY, the 10th of APRIL, 1799.

ITALIAN SCHOOL.

MARC ANTONIO RAIMONDI.

Lotted in the order of Heineken—the first column being the pages, the second the numbers of the respective divisions, &c. of the DICT. DES ARTISTES, *tom. I.*

CLASS I.—PRINTS WITH THE MARK OR CYPHER.

		P.	N°
1	PORTRAIT of Marc Antonio	287	3
	Joseph and Potiphar's wife, and four others —*six pieces* — —	289	2
2	The Battle of the Philistines—David cutting off the head of Goliah—*before* the mark and tablet —extremely rare — —		3

MARC ANTONIO.

		P.	N°
3	David holding the Sling and Bag — —	289	4
4	One—the Maſſacre of the Innocents *without the Chicot—fine impreſſion* — —	290	7
5	The ſame compoſition, *with the Chicot—rare*		8
6	One—Holy Family—*called Madona with the long thigh—or Madona della Scala—very fine*	291	10
7	Madona with St. Anne, &c. *called Madona au Berceau*—original and two copies —	292	13
8	Chriſt—with Martha and Mary, *called the ſteps—original and copy*—Mary Magdalen in the houſe of the Phariſee — —		16
9	*The laſt ſupper after Raphael—very fine impreſſion*	297	18
10	The Deſcent from the Croſs, after ditto—*very fine* — — —		20
11	Madona with Dead Chriſt, *called the Pieta*—after ditto—*ditto* — — —	298	21
12	Dead Chriſt with the Maries, and many ſaints after ditto—*fine impreſſion* — —		22
13	St. Paul preaching at Athens, after ditto —	299	25
14	Holy Family, with Tobit and the Fiſh, after ditto—*brilliant impreſſion* — —	302	3
15	St. Cecilia, with the Magdalen, St. Jerome, &c. after ditto—*au Collier—ditto* — —		4
16	Martyrdom of St. Felicita, *with the ear* —	303	5
17	The ſame compoſition, *without the ear—fine*		
18	Martyrdom of St. Laurence, after Baccio Bandinelli—*very fine impreſſion* — —	304	9
19	Alexander the Great depoſiting the Iliad, after Raphael—*ditto* —— —	305	1
20	The Judgment of Paris, after ditto—*ditto* —		2
21	The ſame compoſition, *a different plate—fine*		2
22	Mars and Venus—*antient date* 1508—*very fine*	306	3
23	Four Cupids in a landſchape — —	307	7
24	Apollo and Hyacinthus, after Francia—*very rare*		8
25	The Triumph of Galatea, after Raphael—*very fine* — — —	308	9
	Polyphemus looking at Galatea —		10

MARC ANTONIO.

		P.	N°
26	Mount Parnaſſus, after Raphael—fine —	309	11
27	Another impreſſion—an old Satyr and Boy —	311	18
28	The laſt mentioned print — —	311	18
29	Three—the *little peſt with variations*, and a copy	313	1
30	Prudence—*fine* — — —	314	4
	Two others		
31	The two Sybils—*fine* — —		5
32	The Spectre, OR STRIGOZZO—*before the mark of Agoſtino—fine and rare* — —		6
33	An allegorical ſubject — —	315	7
	And ſix others		
34	*Les Grimpeurs*, after Michael Angelo—*very fine and rare* — — —	317	10
35	A ſingle Grimpeur — — —		11
	And four others		
36	Two young Men ſtanding, &c. — —	319	16
	Two priſoners brought before a prieſteſs, *ſuppoſed Pylades and Oreſtes after the antique—fine*		17
37	Two men with part of a hoop—a woman kneeling—*fine* —— —— —	320	19
38	A woman kneeling, and two men, one aſleep —		21
	An old ſhepherd leaning on a ſtick, &c. —		29
39	Adam and Eve—he preſents the iron of a hatchet—*rare* —— ——	321	24
	A young man and woman pouring water—ditto	323	35
40	Trajan crowned by Victory, &c. *fine impreſſion*	326	1
	A Lyon Hunting —— ——		2
	An Emperor and warrior, &c. —— —	327	3
41	Sacrifice to Priapus—*a long frieze* — —		4
42	Seven, the Theological and Cardinal Virtues	330	4
43	Cleopatra aſleep —— ——	331	7
	Portrait of Marc Antonio —— —	287	3
	Raphael ſitting on the ſteps, *original and copy*	332	1
44	Noah ſacrificing—fine impreſſion — —	333	
45	Noah on his knees before the Deity, original, and three copies —— —		4

MARC ANTONIO.

		P.	N°
46	The Baptiſm of Chriſt in the river Jordan—*not in Heineken, tho' unqueſtionably by Marc Antonio —firſt impreſſion, before the glory on the head of Chriſt—fine and extremely rare*		
47	Two, Death of Ananias —— —	338	19
	Two, Elymas ſtruck blind, *original and copy.*— N. B. *This laſt is by Agoſtino Venetiano*		20
48	Madona in the Clouds, original and copy —	345	28
	Two ſmall ſaints —— ——	342	
49	Our Saviour in the Clouds, *called the five ſaints* —SUPERB —— —— —	345	30
50	The Martyrdom of St. Catharine, after Julio Romano, *very ſcarce, with the drawing in biſtre, heightened* —— —		31
51	The Rape of Helen, after Raphael —	346	1
52	LE QUOS EGO, or Neptune appeaſing the ſtorm, *original and copy* —— ——	347	3
53	LUCRETIA—PROOF *before the Greek inſcription on the tablet,* VERY RARE — —	347	3
54	DITTO, *with the inſcription—very fine,* and a copy in 1580 —— —		5
	The ſame ſubject, the copy, by A. V. —	348	6
55	Three of the Cavaliers, viz. *Curtius, Scipio, and Titus and Veſpaſian, rare* —— —	348	7
56	The little Jupiter, *fine and very rare* ——	350	9
57	Venus and Cupid, *the copy* —— —		12
	Pan inſtructing Cupid —— —	354	21
58	The hiſtory of Cupid and Pſyché in 32 pieces —	366	6 to 17
59	One—the rare print belonging to the ſame hiſtory —very fine		
60	Poetry, after Raphael—PROOF — —	359	34
61	Two Sons of Noah — — —	362	39
	Peaſant and egg woman — —	363	44
62	A Shepherd and Shepherdeſs, *near a ruin—very fine and rare* — — —	364	49

MARC ANTONIO.

		P.	N°
63	Woman aſleep at a window—thro' which is ſeen part of a Town, and an angel in the air—a *ditto reverſe*, and another *without the angel* — — —	365	53
64	The Enſign, after Raphael — —	366	56
	A woman tearing her hair—CASSANDRA—*fine*	368	68
65	A youth with a lanthorn, followed by a ram—*fine*	367	57
66	The Triumph of Love, called *Il Pilo*, *from the antique—fine* — — —	369	75
67	Another of the ſame —— —	369	75
68	Four ſtatues in niches—viz. Apollo — — Faun—371. 83. a ditto—371. 84	371	81
69	The Annunciation, *after Raphael* —	612	
70	Six, various—woman meditating—Venus and Cupid—children of Niobé, &c.		
71	Six, various—four of the apoſtles—and two St. Ceclia		
72	Two—the Martyrdom of St. Laurence after Baccio Bandinelli—*the curious wooden print—rare*, and the etching by Count Caylus		
73	Five, by Marc Antonio, Judgment of Paris, Little *Peſt*, *&c.*		
74	Four—ditto, St. Laurence—five ſaints, &c.		

AGOSTINO VENETIANO, *the Diſciple of Marc Antonio.*

The Numbers in the right hand column are the pages in Heineken, vol. I. where the articles are fully deſcribed.

75	Abraham offering up Iſaac—very fine — Iſaac bleſſing Jacob	611	
76	Queen of Sheba's viſit to Solomon — —	612	
77	Four—the Evangeliſts—*fine*		

AGOSTINO VENETIANO.

P.

78 Chriſt carrying his Croſs, after Raphael, *called Paſmo di Sicilia*—and 4 others — — 614
79 Alexander and Roxana, after Raphael—fine — 619
80 Venus and Vulcan, with Cupid, &c. — 621
81 Triumph of Silenus, after Raphael—*very fine*, with Picarts print of the ſame ſubject — 625
82 Three—Lycaon—infant Hercules, and Hercules and Antœus — — — 626
83 Three—emblematical ſubject—Providence—*fine*, and Moderation—*ditto* — — 627 & 628
84 The Cumean Sybil—*fine* 628—the Battle 629—and part of the School of Athens 630
85 One—Les Grimpeurs, after Michael Angelo—*from Mariettes Cabinet* — — 630
86 Two—the three Maries going to the Sepulchre, after Michael Angelo, &c. — — 632
87 Three—St. Paul 632—woman pulling a thorn out of her foot 636—and Statue of Apollo—*rare* 638
88 Eleven of antique vaſes 1531 — — 638

MARC DE RAVENNA, *Diſciple of Raphael.*

89 Two—the Cimetery—and Rape of Helen — 648
90 Jupiter and Semelé — — — 648
Vulcan with Venus and Cupids — — 652
Woman leading a lyon — — 655
91 The Laocoon of the Belvidere—*with ruins in the back ground, and the name of the engraver*— 656
92 The ſame print—*back ground worked with lines, no name of engraver—but certainly a different impreſſion of the preceding print*
93 A different compoſition of Laocoon oblong—*rare* Statue of Marcus Aurelius — — 656
94 Four, various—*Agoſtino Venetiano*, &c.

JULIO BONASONE, *Diſciple of Marc Antonio Raimondi.*

The numbers on the right refer to thoſe of Mr. Cumberland's Catalogue ſubjoined to his life of this artiſt.

95 Adoration of the Shepherds by night, after *Julio Romano* — — — 34
Madona, with St. Margaret, St. Jerome, &c. *after Parmeggiano* — — 42
Birth of St. John, after *Jac. Florentino* — 50
And two others — — — 43 & 54
96 The Interment of Chriſt, after *Titian*—Repoſo, *ditto* — — — 55 & 56
Virgin ſitting on the Clouds—St. John Baptiſt, and St. Jerome below, *after Parmeggiano—remarkably fine—N. B. The Marquis of Abercorn's picture* — — 59
97 Moſes ſtriking the rock, &c. after *Parmeggiano*— 60
Pieta, or Dead Chriſt, after Raphael — 63
St. Cecilia, *after Raphael—from the picture* — 65
The Deſcent from the Ark, *after Raphael* — 67
Holy Family, *after Raphael—rare—the picture at Kenſington* — — — 68
98 The celebrated Pieta of *Michael Angelo—fine impreſſion*
St. Andrew, after *ditto* — — 72
Jeſſé, David Salamon, *ditto* — — 73
Judith and Holofernes, *ditto* — — 74
99 The Creation of Eve, *after ditto—very fine* — 75
Crucifixion, *after ditto, firſt impreſſion, very rare* 77
100 The laſt Judgment, after *ditto—one ſheet* — 78
101 Amore Sdegni et Gielosi di Giunone, 22 pieces—*fine impreſſions* — } 151 to 151
Armori diletti de Gli Dei, 17 pieces — 173, &c.

JULIO BONASONE.

		P.
102	Saturn gnawing the Rock — —	192
	Triumph of Cupid and Pſyché — —	195
	Mars and Venus —— —	196
	Landſchape, with eight Females — —	198
	Apollo, with Time and the hours—*very fine* —	199
103	Ruggieri in the Gardens of Alcina—*fine* —	201
	The Elyſian Fields—Cupid bound to a tree—*ditto* —— —— —	203
104	The Bath-ſcene, *very fine* —— —	204
	Feaſt of Sea Nymphs and Tritons—*ditto* —	205
105	Les Vendages de Venus —— —	209
	Venus attired by the Graces —— —	210
	Saturn and his three Sons —— —	230*
	Pan with Pomona and Cupid —— —	231
106	A wounded general—*very fine* ——	233
	The eſcape of Clelia from the Camp of Porſenna —— ——	234
	A Battle of Horſe, after Raphael ——	235
	The Rape of Europa, after ditto, *very fine*——	236
107	The ſame print, *and three others*	
	The paſſage of the horſe thro' the gates of Troy —— —— ——	237
108	Two, Silenus on his aſs —— ——	241
	Silenus before Midas —— ——	242
	The Revenge of Medea —— ——	245
	Triumph of Bacchus —— ——	248
	Jupiter and Juno —— ——	263
	The ſons of Saturn —— ——	264
109	Medea's Revenge —— ——	245
	Antique Fragment —— ——	267
	Portrait of Raphael —— ——	279
	Portrait of Michael Angelo —— ——	280

End of the Twentieth Day's Sale.

Twenty-firſt Day's Sale.

THURSDAY, the 10th of APRIL, 1799.

BOOKS OF PRINTS.

1 LES Jeux et plaiſirs de l'Enfance par Stella—Par. 1697
2 The celebration of the Maſs, by *Sebaſtian Le Clerc*, in 35 prints—*fine impreſſions*
3 Ovid's Metamorphoſes, neat *wooden prints*, by *Virgilius Solis* 1569
4 Icones Livianæ præcipuas Romanorum Hiſtorias repreſentantes—*fig. Lig. à Joſt Ammon* 1572.
5 The Book of Arts, both ſpiritual and temporal, containing ſubjects of hiſtory, fancy, emblems, the planets, habits, Turkiſh and other equeſtrian figures, &c. *cut in wood, by Joſt. Ammon* 1599
6 *Melchior Lorich's* book of habits and cuſtoms of the Turks, *cut by himſelf in wood in* 1575, *&c. curious and rare*
7 Illuſtrium Anchoretarum Elogia, with thirty prints, by *F. Valeſio—fine*
8 Sylva Anchoretica Ægypti et Paleſtinæ, in twenty-five prints, by Bolſwert, after A. Bloemart, *fine*—the Sybils, &c. by Criſpian Paſſe 1601, *very fine*

BOOKS OF PRINTS.

9 The Bible cuts *of Hans Sebald Beham, in wood, very ſcarce*—the Paſſion of Chriſt, by *Hans Schaufflein* 1539—*bound together*

10 The ſet of figures in the Vatican, by Adamo Mantuano, after Michael Angelo

11 *Achillis Bochii Symbola Heroica, cum figuris elegantiſs—Julii Bonaſoni edit. opt.* Bonon. 1555

12 The hiſtory of Joſeph, with plates, by Count Caylus, after Rembrandt

13 Vita D. Thomæ Aquinatis, *thirty plates—finely engraved*

14 The Miſeries of War, by *Callot*, in rich borders curiouſly ornamented

15 Vita et Miracula Sti Dominici, *cum fig. Gallæi*

16 Twenty-four plates of vaſes and fabulous ſubjects, by *Cherubin Albert*, after Polidoro—*half bound*

17 *Batavorum cum Romanis Bellum*—Et *Hiſt. Septum Infantium de Lara*, in 76 *plates by Tempeſta*

18 Tabellæ ſelectæ explicatæ, a C. Cath. Patina 1691
N. B. Wants one plate

19 Eccleſiæ Militantis Triumphi, 32 *plates* 1583—ECCLESIÆ ANGLICANÆ TROPHÆA, 40 *plates* 1583—*this comprehends the executions of the Roman Catholic prieſts in England*

20 *A collection of poſtures of a German, who had no hands nor arms, with his portrait, round which are holograph ſpecimens, wrote with his mouth and feet, his name was Valerii, and he appears to have been in London, in March* 1699

21 Two ſmall volumes of habits, moſtly religious, by *Joſt.* Ammon, &c. 1562 & 1585

22 *Fialetti's Religious Habits, fine impreſſions, Ven.* 1626

23 Seven wooden cuts of Turkiſh proceſſions and ceremonies, by Peter Coeck of Aloſt

24 Two books, Perrault Cabinet de Beaux Arts; and Les Arts liberaux et Vertues Heroiques *par Bourdon*

25 Rubens's antique gems, by Vander Gutcht

26 Goltzius's Print of *Niobé*, after Polidoro—*bound in vellum*

BOOKS OF PRINTS.

27 Two Books, views of the churches at Rome, with the principal pictures which adorn them—and a collection of triumphal arches

28 The grotto of Verſailles, by *Edelinck*, &c. the large work with Deſcription 1676

29 Bezæ Icones, *fig. ligneis*—Genov. 1580—Boxhornii Monumenta Illuſtrium Virorum, &c.

30 Marolles Tableaux des Muſes—*belles Epreuves*—*La Planche de Salmatis entiere*—Par. 1655

31 Four ſmall books of views, &c.

32 Reynſt Signorum Veterum Icones—*Corio Maurit.*

33 A ſet of fifty etchings from the capital drawings in the electoral academy of Duſſeldorff

34 Boſi's collection of imitations of Parmeggiano's drawings, Parma 1772

35 Il Clauſtro di S. Michele in Boſco, dipinto *da Lod. Carracci*—graved by Giovannini—*ſewed* 1694

36 The Paſſion of Chriſt, *by Hollar*, *after Holben*, in ſixteen prints, *compleat*—*He is perſecuted by Monks*—*rare*

37 The cieling of the Jeſuits church, at Antwerp, by Punt, after Rubens—*fine impreſſions*

38 Fourteen hiſtorical of the Medici Family—*ſome in honour of the great Lorenzo*—*of which four are applications of events in antient hiſtory*, *after Franceſchini*, *by Prieſler*, *&c.*

39 Ædes Barberinæ—cum fig. Rom. 1647

40 Exemplar Aliud—*Et Purpurei Cyni*, *cum Effigiebus & Elogiis*

41 Parerga, atque ornamenta ex Raphaelis Prototypis in Vaticano *à P. S. Bartoli*

42 The cieling of the chapel of Sçeau, *by Gerard Audran*, *after Le Brun*—*and the ſmall print by Picart*

43 La Vie de St. Bruno, par Chauveau d'après le Sueur—*couſu*

44 Le Fontane de Roma—da J. B. Falda—*four parts*, *bound together*—*compleat*

45 Falda and Specchi's views of Rome—*four books*, *neatly bound together*—*compleat*

BOOKS OF PRINTS.

46 The views and buildings of Rome, by *Cavaleriis—compleat*

47 Veſtighi delle Antichita di Roma, Tivoli, Puzzuolo, &c. *Marco Sadeler*, &c. 1606

48 Del Palazzo de Cæſari, di F. Bianchini—Veron. 1738 Ch. Max. with views, ſtatues, &c. folio—*richly bound*

49 Dom. Fantana della Tranſportazione dell' obeliſco Vaticano, &c. con. fig. 1690

50 Van Campens Stadt-houſe of Amſterdam, *full of plates, by Quillinus—fine impreſſions*

51 The Palace Magnanei at Bologna, by Tortebat, after *Anibal and Lodovico Carracci—fine impreſſions*

52 Jackſon's work *in chiaro-ſcuro*, after the capital pictures of *Titian*, &c. at Venice

53 Twenty-one prints in *chiaro-ſcuro*, by *John Skippe, Eſq.* after *Parmeggiano, Rafael*, &c. *not bound*

54 Prenner Theatrum Artis Pictoriæ—2 parts, *in ſheets—Prints of the Imperial Gallery at Vienna*

55 *Gioſeppo Creſpi—Hiſtoria de Bertoldo et Bertoldini—compleat in 45 prints—rare—looſe in a neat vellum portfolio with leaves*

56 *Patch's* three Books of Prints, after *Giotto, Maſſaccio*, and *Fra. Bartolomeo—with three drawings in red chalk after Maſſaccio—Brochures*

57 *Mulinari's* ſet of imitations of the drawings of the *great maſters* in the *Florentine gallery*—164 *prints on fifty leaves—not bound*

58 The Farneſian gallery, by Carlo Ceſio, *with deſcription, bound in vellum*

59 Ii Gran Teatro di Venezia, *overo* Raccolta delle principale Vedute e pitture, &c. 2 tom. in uno

60 Picturæ Raphaelis in Vaticano, containing the hiſtory of Conſtantine; Heliodorus; Defeat of Attila; School of Athens, &c. by *Aquila*—ornaments of the Vatican by *Baudet*; Hieroglyphics, by *G. Audran*, &c. 54 *prints—bound together*

61 Diſegni Originali d'Excellenti Pittori, nella R. Galleria di Firenze — *di Scacciati Mulnari—Imitations of* 100 *drawings—bound in vellum*

BOOKS OF PRINTS.

62 The Trajan and Antonine Columns—*bound together in one volume*

63 Columna Trajani, *cum Expl. Ciaconi* 1616.—N. B. *The printst of this edition were engraved from drawings made by Julio Romano, and Girolamo Muziano*

64 Pompa Triumphalis Introitus Ferdinandi Auſtriaci in Antwerpiam—*cum Iconibus et Figuris*, &c. *Corio Maur.*

65 Perrier's ſtatues, with ſome reverſes—and 12 different views of the Equeſtrian ſtatue of Marcus Aurelius

66 Zanetti's work of imitations, after Parmeggiano, &c. *tom I. containing* 45 *prints*

67 Raphael's Bible—two ſets, one by *S. Badalocchio and Lanfranco*, the other by *Hor. Borgiano*, and part of a third ſet by *Villamena—looſe, in a vellum portfolio with leaves*

68 Teniers's Gallery of the Archduke Leopold 238 *plates—beſt edition* 1660

69 Cupid and Pſyché, by *Dorigny*, after *Raphael*, &c. twelve plates—the Farneſian Gallery, by *Aquila*, after *Carracci*—Decorum Concilium in Pinciis Borgheſianis Hortis, by *ditto*, after *Lanfranco—all bound together*

70 Tres Cameræ *à P. de Cortona, by Spierre, C. Bloemart*, &c.—Barberinæ Aulæ Fornix, after *Cortona*—the Pamfili Gallery—*ditto—bound together*

71 L'Enea Vagante, Pitture di *Caracci, da G. M. Mitelli*

72 *Epiſcopii* (*Biſchop*) Signorum Veterum Icones—et Paradigmata Graphices—2 tom—*very fine*

73 The ſet of virtues, arts and trades exerciſed in Bologna, *etched by F. Curti*, and a ſmall ſet of figures, by *Callot—in a portfolio with leaves—not paſted*

74 Twenty-four landſchapes and ruins in Greece, by *Le Bas* in 1758—PROOFS—*very fine*

75 The works of *Gerard de Laireſſe* in 120 pieces—*fine antient impreſſions*

76 The works of *Pietro Teſta*, chiefly etched by himſelf in 97 prints—*ſome of them very ſcarce—a few are duplicates with variation—looſe, in a large portfolio with leaves*

BOOKS OF PRINTS.

77 A volume containing—*Carracci's* Farnesianum Cubiculum by *Aquila*—L'Enea Vagante, by *Mitelli*—L'Arte pervia, or Cries of Bologna, by *ditto*—Villa Aldobrandina, by *D. Barriere*—and David Triomfante, by *Cortona—bound together*

78 Rossi's Statues, with the Explanation of Maffei—*very fine impressions*, by *Poilly*, *Dorigny*, &c.

79 The works of *Salvator Rosa*, in 140 pieces, *including his etchings—fine impressions, in a Russia portfolio with leaves, gilt back, lettered*

80 Flamens fishes, *in* 66 *pieces compleat, with charmingly etched back grounds*

81 *The works of* ALBERT DURER, *engraved in wood, consisting of* 152 *pieces—good impressions—neatly bound in calf, gilt back, and broad border of gold on the sides*

82 *The triumphal arches of the Emperor Maximilian, consisting of a great number of prints, engraved on wood, by Albert Durer—they comprize the genealogy, atchievements, alliances, &c. of that Emperor—and are here joined together in five long uprights, forming when united a composition of ten feet* 3½ *inches in heighth, by nine feet* 6 *inches in width, exclusive of margins, and besides an inscription at bottom in five sheets not joined, by John Stadius, the Emperors Historographer and Poet—extremely rare*

83 Vitruvius Britannicus, vol. 4th. and 5th. *being the continuation by Wolfe and Gandon—large paper—first impressions—in sheets—scarce*

84 *Recueil de Monumens des Catastrophes que le Globe de la Terre a essuiées—en petrifactions et d'autres pierres curieuses—Lapides Diluvii Testes*—par KNORR—4 tom. *full of figures—elegantly coloured, in sheets*

85 *Another copy of the same*

86 *Another ditto*

87 ANTICHITA D'HERCULANO—*cioe*

Le Pitture Antiche, 5 tom
Bronze, *&c.* 2 tom
Catalogo, 1 tom
} Nap. 1755 to 1779

Fine impressions—in sheets.

BOOKS OF PRINTS.

88 VANDYCK's HEADS—2 *vol, red morrocco, gilt backs and leaves, containing* 229 *portraits,* 36 *of which are etched by himſelf (*16 *of them proofs) and all the Vanden Enden impreſſions—a capital ſet*

89 Works of Piraneſi—viz. Le Rovine dei Caſtello dell' Acqua Giulia—Lapides Capitolini—Antichita di Cora—Carceri—Pæſtum—L'Antichite Romane, 4 tom—L'Antichita d'Albano e di Caſtel Gandolfo—Sciographia Quatuor Tempiorum veterum—Della Magnificenza d'Architettura di Roma—Diverſe Maniere d' Adornare i Cammini, &c.—Opere varie di Architetture, proſpettive, Groteſchi, &c.—Campus Martius—Trajan and Antonine columns—Trofees d'Ottaviano—Vedute di Roma—Vaſi, Candelabri, Cippi, &c. *a capital ſet—prime impreſſions*

90 *Everdingen's landſchapes,* in 185 pieces, including his fables—*all of the fineſt impreſſions, many of them proofs, with variations, and others extremely rare—an unique ſet*

91 THE CAPITAL WORK OF IMITATIONS, PUBLISHED BY MR. ROGERS, IN TWO VOLUMES, IMPERIAL FOLIO, *containing one hundred and twelve prints, after drawings, by the moſt celebrated painters, in His Majeſty's, the Duke of Marlborough's, and other capital collections, as well as his own—engraved by Bartolozzi, Ryland, &c.* COMPRISING the WHOLE PLATES and BLOCKS OF WOOD *uſed in the work,* and ALL THE REMAINING COPIES, *above two hundred and thirty in number*—N. B. *The price of the book, which never was reduced, is* TWELVE GUINEAS *a copy, half bound; and the preſent ſtate of the plates may be judged from the ſmall number of impreſſions taken off, hardly exceeding three hundred and thirty in all*

FINIS.